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ABSTRACT

This K-12 music curriculum guide provides criteria for evaluating musical instructional programs and offers assistance to musical educators who wish to improve the content of their musical instructional programs. It is divided into three major parts, the first of which considers administrative implications and makes specific recommendations for each grade level, with organizational tables and musical accomplishments and experiences to be covered. The second part stresses the musical instructional program, covering general musical experiences in each grade, choral music experiences, allied arts, appreciation and history, music theory, instrumental experiences, and group keyboard experiences. The appendix presents information on a variety of topics including the function of professional organizations, special services available, certification of music teachers, preparation of the high school music student for college entrance, a statement of music education objectives, the Tanglewood Symposium Declaration, and sample lesson plans and teaching aids. (CK)

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MUSIC CURRICULUM GUIDE

K-12

A growth curriculum in music from
the kindergarten through grade 12.

Wisconsin Department of Public Instruction

William C. Kahl, State Superintendent

Bulletin No. 159

SP 011 707

This Department is pleased to present a kindergarten through grade twelve music curriculum guide to Wisconsin schools. Education in the fine arts we recognize as vital to the future of each individual and his society.

Music is an important and integral part of the total school curriculum. Children should be encouraged to participate in music, to create music, to study music as a discipline and to grow in aesthetic sensitivity to musical qualities. Music education is far more than performance. It represents a more meaningful life for all.

The goals, content and means for evaluation of the music curriculum, the administrative features for facilitating a desirable music instructional program, and suggestions for developing greater musicality on the part of each child at each educational level are among the pursuits of this music curriculum guide.

We express gratitude for the time and effort put in by the members of the committee and for the many contributions to the "feedback" which resulted in the final revision of this document. We look for music to have a significant part in the future educational growth and development of Wisconsin boys and girls.

William C. Kahl
State Superintendent

Acknowledgments

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University of Illinois; and John Stadtmueller, supervisor of special education in the Department of Public Instruction.

Recognition should be given to the people who acted as chairmen of the three committees and helped with the pre-planning: Robert Johnson, who chaired the instrumental committee; Mrs. Marian Simon, chairman of the elementary and junior high vocal committee; and Dr. Stanley Linton, chairman of the senior high vocal and special classes committee. Special thanks also to the general chairman and editor, Miss Lillian Marsh. Developed under the supervision of G. Lloyd Schultz, State Supervisor of Music.

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Philosophy

"We believe in a well-balanced school curriculum in which music, drama, painting, poetry, sculpture and the like are included side by side with other important subjects, such as mathematics, history and science. It is important that pupils, as a part of general education, learn to appreciate, to understand, to create, and to criticize with discrimination those parts of the mind, the voice, the hand and the body which give dignity to the person and exalt the spirit of man."

In accordance with this statement of the American Association of School Administrators, we, the music educators of the state of Wisconsin, dedicate ourselves to the task of bringing the highest quality music and the finest music instructional opportunities to the students of Wisconsin.

The following nine imperatives are from the 1967 publication, "Imperatives in Education", by the American Association of School Administrators. In studying these, it is apparent that music and the other arts have a very important place in the school curriculum to

1. Make urban life rewarding and satisfying
2. Prepare people for the world of work
3. Discover and nurture creative talent
4. Strengthen the moral fabric of society
5. Deal constructively with psychological tensions
6. Keep democracy working
7. Make intelligent use of natural resources
8. Make the best use of leisure time
9. Work with other peoples of the world for human improvement.

Music is a discipline and an area of knowledge important in itself. It is a natural form of expression in the development of children and should be an integral part of the school curriculum from the kindergarten through high school. The music

program has aesthetic, creative, cultural and academic values. The school is responsible for helping all students understand, experience and enjoy music and for providing special opportunities for the musically talented and the mentally and physically handicapped.

Music should be taught primarily as an art form. It can take man far beyond the materialism of everyday life. A balanced school curriculum should provide each student, within his ability range, an opportunity to develop a sensitivity to music, an ability to use music in expressing himself, an understanding and appreciation of his cultural heritage in music, and a desire to experience more meaning in life through musical experiences.

Music is a vitally important non-verbal medium for the expression of feelings and ideas. It would seem that competence in this medium of communication is comparable in importance to competence in verbal communication. The impact of a fine music curriculum may be as great as that of any other curriculum area.

We recognize that music contributes to many other subjects and has many peripheral benefits. However, the purpose of this guide is to give priority to the development of musicianship within each child's ability to appreciate, to understand, and to participate in some type of musical performance. We recognize the importance of developing sound musical concepts through the use of fine musical literature. We encourage creativity at the various levels of musical development.

Throughout this guide our emphasis is upon musical learning with a de-emphasis of the entertainment and public relations phases of the music program.



RECOMMENDATIONS

Recommendations

Administrative implications are present in all phases and at all levels of the music education program. Only when administration is effective can children reap the maximum benefits from the music instruction. The materials of this document are organized by educational levels. Pertinent items are summarized here under administrative headings. The appendix at the conclusion of this document contains numerous detailed items which should be very helpful to school administrators.

I. The Elementary Music Program

- A. Efforts to maintain a balance in the instructional program are needed at each elementary grade level.
- B. The elementary vocal music program is expected to be scheduled daily in grades one to six for a recommended daily minimum time allotment of twenty minutes in each classroom.
- C. Having music specialists do all of the teaching kindergarten through grade six would be desirable. However, the recommended minimum scheduling of the music specialists in the elementary grades should provide that the specialists teach half of the music instruction. There should be an absolute minimum of one visit per week in kindergarten through grade three and two visits per week in grades four through six. The music specialists should have a maximum of thirty-five to forty music classes per week. They should have no less than one half day per week for coordinating the elementary music program.
- D. It is recommended that formal wind and percussion instrumental instruction begin in grade five and that instruction on string instruments begin at the fourth grade level. Formal key-

board experiences may begin anywhere between grades one and three. There should be semi-select choruses at the fifth and sixth grade level.

- E. Because a large percentage of students at the elementary level are bussed to and from school, it is rather important that these musical opportunities be scheduled during the school day. The Department of Public Instruction has recommended that each child in grades four through six be allowed three hours per week of music during the regular school hours. One hundred minutes per week of general music would leave eighty minutes, which is time enough for a thirty-minute group lesson and a fifty-minute full ensemble rehearsal of the instrumental groups. The select choir at the fifth and sixth grade level might meet once or twice a week for a total not to exceed eighty minutes weekly. If the scheduled time of a child exceeds three hours per week of school time, it is recommended that some of the general music time be sacrificed. Additional rehearsals outside regular school hours, particularly at the intermediate grade level, are to be encouraged.
- F. Desirable music in the elementary school should include a general music room that has ample space for students to respond physically to music. There should be an instrumental music facility with at least one or two practice rooms large enough to use for small group lessons when there are conflicts in the schedules of the instrumental music teachers. See Appendix.
- G. Elementary classrooms should have at least two basic music series available. They should have ample supplementary materials for such

phases as music reading, a record library that has an annual budget allotment, and a supply of tone bells, auto-harps, and rhythm and melody instruments. The music classroom should have a good high-fidelity phonograph, an AM-FM radio, a piano, a tape recorder, and an overhead projector. The classroom teacher should have access to similar equipment, but the major items such as the high-fidelity phonograph should remain in the music classroom. Classroom teachers should be encouraged to use the instructional materials and have their students use the bells, melody and harmony and rhythm instruments.

- H. The in-service music preparation of elementary classroom teachers should be scheduled with some regularity during the year as well as having a place in the pre-school in-service program. Having regularly scheduled elementary music workshops at least once per month is desirable.
- I. From twenty-three to twenty-five classrooms per elementary vocal music specialist is a desirable maximum in the recommended program in which the classroom teacher and the music specialist spend an equal amount of time in the actual teaching of music in each classroom.

II. The Junior High School Music Program

- A. The general music program should continue as a required subject at least through grade seven and desirably through grade eight, but it may be elective with art at the eighth grade level. Scheduling of general music two to three periods per week throughout the two years is desirable. Special choral groups should be scheduled two to three periods per week and band and orchestra should be scheduled from three to five periods per week. Wide individual differences should be anticipated at the junior high school level and the program should be flexible enough to accommodate these differences.
- B. At the ninth grade level, general music should be given some special consideration, particularly since many children enter from non-public schools at this time. The scheduling of chorus, band, and orchestra for the ninth grade is particularly important so that a student's music courses do not conflict with required subjects. This is one reason why a minimum of eight periods in the school day is desirable for ease in scheduling. As in the senior high school, this may be accomplished by having an eight-period schedule in which one of the eight

periods is scheduled as a lunch period.

- C. Class size for general music classes should be the same as other academic subjects in the junior high school. Certainly not more than thirty-five students should be in each general music class.
- D. In handling the exceptional children at this level, the educable (50 to 80 I.Q.) children are sometimes placed in the general music classes with the regular children. In some circumstances this works out satisfactorily, but care must be taken not to schedule educable children in regular eighth grade music classes because of problems that may develop.

Having responsibility for the gifted, as well as the slow learner and the physically impaired, necessitates allowing some flexibility for the gifted child whose musical talents make it rather evident that he or she will be pursuing music as a career. This student should have opportunities to study more than one instrument, to obtain keyboard instruction, and to be part of the choral program.

- E. Housing and equipment for the junior high school vocal music program needs to be comparable to the housing and equipment that would be provided in a senior high school program. In addition to the general music classrooms, which should be larger than the average classroom and should include good quality audiovisual equipment, there should be a vocal room, containing enough seats to accommodate the largest choral group, with practice rooms, robe storage facilities, and music library facilities. The vocal room should be sufficiently soundproof to avoid the possibility of sound coming in from the band and orchestra rooms. Separate band and orchestra rehearsal facilities, each with practice rooms, storage facilities, and library facilities, is desirable. However, in most junior high schools, it is possible to provide a combined choir and orchestra room which can fill the needs of both the elective choral program and the string instructional program.
- F. For certification, teachers at the secondary level are qualified for grades seven through twelve and teachers at the elementary level are qualified for kindergarten through grade eight; such a plan allows for overlap at the seventh and eighth grade level. While specific preparation is not required beyond the regular elementary and secondary music methods courses, it is certainly desirable that junior high school teachers have the more specialized methods courses needed for the seventh and

eight grade levels.

- G. Credit for music should be comparable to the same amount of time in any other subject matter area. Performance groups offering the kind of curriculum implied in this guide and meeting five days per week should receive the same credit as any other subject in the curriculum. See Appendix, College Credit.

III. The Senior High School

- A. At the senior high school level, the music curriculum involves the vocal music program, the band program, the orchestra program, the special music classes, and those less regularly scheduled phases such as lyceum programs, assembly concerts, exchange concerts, and assembly sings.
- B. Mention should be made of the college entrance statements, in the Appendix, which were developed by representatives of all of the state universities and college music faculties and the state supervisor of music under the chairmanship of Dr. Stanley Linton of Oshkosh State University. These statements contain requirements and recommendations regarding the preparation of high school music students for college entrance.
- C. A minimum vocal program for senior high school should include a select mixed chorus meeting five days per week and a boys' glee club, a girls' glee club, or a second mixed chorus meeting two to five days per week. The students in the select mixed chorus should not duplicate the glee club or second chorus personnel. The select mixed chorus should have a very complete curriculum including participation in solos, small ensembles, voice lessons, and the study of music history and music theory as a part of the full group rehearsal schedule. The select mixed chorus, meeting five days per week, should be given full credit.
- D. The instrumental phase of the senior high school music program should include strings, as well as woodwind, brass, and percussion instruments, and orchestra, as well as band. Strings and wind and percussion instruments should begin in the elementary levels. As the student body increases, a second band and a second orchestra should be added. It is preferable that all of these groups be scheduled five days per week as any other academic elective subject.
- E. Special classes in music are gaining greater acceptance in the senior high schools of the state. Administratively, it is desirable to offer courses in general music, music theory, music history and appreciation, and a combined fine arts course. These are in addition to keyboard instruction which should continue through the senior high school level. The general music class is offered for the non-music major who wishes to enrich his life with greater knowledge and appreciation of music. The music theory and music history classes are geared to the serious music student who plans to continue study after high school. Today, most school districts in Wisconsin are of sufficient size to offer most or all of these music experiences at the senior high school level.
- F. Having a seven or an eight period schedule in the high school facilitates the scheduling of these music courses. To provide further opportunity for these music experiences, some schools are lengthening the school day, the school year, and adding a complete summer session. Music classes, along with other subject areas, are expected to utilize the most effective and most modern techniques including team teaching, programmed learning, and interns.
- G. Administrative problems in regard to music include the need to avoid exploiting the students. A study of performance policies in each school would seem a worthy project for school administrators. School policies should be established that will minimize the number of band shows other than homecoming and will establish rigid criteria for the use of music groups as public relations agents. See Appendix for the Code of Ethics.
- H. Future considerations will need to weigh the educational benefits of other phases of the program such as the purchase of uniforms.
- I. Teacher certification requirements for teaching music in the senior high school and at other levels may be found in the Appendix.
- J. In studying teacher loads, the following have been developed and generally accepted as reasonable for senior high school:
1. The vocal music teacher handling special choruses may be expected to carry out a complete vocal music curriculum involving one hundred and fifty to two hundred students.
 2. A string teacher may be expected to carry out an adequate string curriculum involving a maximum of eighty to one hundred students.
 3. A band director may be expected to maintain a complete band curriculum involving one hundred to one hundred and fifty students.

K. As most school administrators realize, music offers many possibilities in relating the school program to the life of the community and the influence that this may have on the community and students. However, policies must be established for the utilization of music organizations, music students, and the music teachers. It should be kept in mind that school music is a respected program of study for the student's sake. The service aspects of formal music organizations, on a small group or individual basis, should be utilized wherever possible providing that these do not interfere with the total school program. Administrators need to familiarize themselves sufficiently with the music program in order to advise or make value judgments and to instigate and implement educationally sound, extended music activities beyond the school day and beyond the immediate school and community.

L. Schools frequently have a faculty committee which studies and makes suggestions in regard to school activities. Certainly the music department should be well represented on this committee.

M. Housing the music program in the senior high school is very important. At least three separate facilities should be available: One for the choral program, with sufficient space to house the largest group that will elect this activity; a string instructional facility with adequate room for a full orchestra; and a band rehearsal area which will house the largest band. Each facility should have one practice room for every ten to fifteen students, adequate storage facilities for instruments, uniforms, and robes, and music library and office facilities. The rooms should be so located and soundproofed that simultaneous rehearsals may proceed without sound disruption. These facilities should be located conveniently close to the auditorium stage.

Detailed recommendations about the physical layout of the music department may be found in publications such as the specialized bulletins of the Music Educators National Conference, NEA, 1201 16th Street, N. W., Washington, D. C., 20036.

In planning new schools, it is important that members of the music staff have a significant part in the planning of such facilities. For example, building a music rehearsal room with walls twenty degrees or more off parallel can not only solve most of the acoustical problems and be a great asset in obtaining adequate music facilities, but can also be a tremendous

financial saving.

N. Basic equipment such as high-fidelity recording equipment, high-fidelity phonographs, good quality pianos, and an adequate library of fine musical recordings are all-important for the music department.

O. Numerous policy decisions need to be made in regard to the music instruction, particularly at the high school level. For example, it is generally recommended that students in the band and orchestra purchase their own instruments when possible, but that the larger and very expensive instruments be provided by the school.

Parents' groups are encouraged, but not for the purchase of instruments. The function of music parents' groups might include the earning of money for scholarships or assisting the director in transporting students to festivals and concerts.

P. Schools with more than four staff members should have a director of music or a K-12 district music coordinator who works out of the central administrative office. The director or coordinator is of central importance in coordinating the total music program, in maintaining high musical and educational standards, and in relieving principals and other administrators by assisting them with the music phase of their administrative responsibilities and by handling fiscal matters of the music department. A more detailed outline of the values and duties of the director of music or music coordinator is in the Appendix.

IV. Additional Considerations

A. Certain localities have questioned the inclusion of some religious music in the school program. The sole criterion for the selection of music should be the quality of that music. Music departments should be willing to use music of any and all religions. Any student who wishes to be excused from singing a particular religious song should have his wish granted.

B. All school districts should offer instruction on violin, viola, cello and string bass as well as wind and percussion instruments.

C. Many schools in Wisconsin have developed a program of keyboard instruction in piano and organ. The basic purpose of keyboard instruction is to give every student an opportunity to express himself through that instrument. However, keyboard instruction provides a basic background of musical understanding for all types of music in the curriculum; therefore we encourage schools to place greater emphasis

upon such instruction. A detailed suggested program of instruction can be found elsewhere in this document.

- D. Other institutions and educational agencies such as the vocational and adult education schools, and community recreation groups have programs involving music. It seems desirable to cooperate with these agencies and to establish policies in regard to the amount and kind of participation that might be encouraged or allowed.
- E. Music educators should be encouraged to participate actively in their professional organizations, such as the Wisconsin Music Educators Conference and the Music Educators National Conference.
- F. Credit for music taught by private teachers may be given on school transcripts. Because the Department of Public Instruction may not certify private teachers, it therefore becomes the responsibility of the local school district to supervise and evaluate the results of the private teacher's work.
- G. Care must be taken to avoid commercialism in regard to any phase of the music program.
- H. Guidance workers should be encouraged to study the objectives and content of the music instructional program to better assist students in making program decisions. The tremendous career possibilities of music should be brought to students through the services of the guidance counselors.
- I. Music should have a significant part in the development of a good library program. Part of the facilities and services offered in the library might consist of individual listening facilities utilizing either records and a good quality phonograph with sufficient earphone jacks or a well selected record and tape library.
- J. In the elementary school classroom, teachers who have a profound dislike of or inadequacy in music should trade with other teachers in order to provide good quality music instruction. Administratively, it may be necessary to provide extra recordings and encourage the use of school radio or TV broadcasts to help teachers who are weak in music.
- K. The services of a highly qualified musician, such as a string specialist, are frequently not available in the smaller school district. However, through the Cooperative Educational Service Agency, it is possible to cooperate with other school districts in the employment of such specialists on a part-time basis. It therefore becomes possible to initiate string or keyboard instruction programs beyond what could be accomplished by the local staff. Such programs can be financed on a pro-rated basis through the Cooperative Educational Service Agency coordinator.
- L. It is evident that new ideas and new processes are constantly being developed in the field of music education just as they are in other academic areas. Administrators should be aware of these changes and the changing needs of their music education program. The child and his development in musicianship should continue to be the focal point in the music education instructional program.

In conclusion, this state guide is not intended to be a complete course of study, but to assist the school administrators in evaluating and studying their own music instruction program and to provide the basis for the development of courses of music study at the local level. Administrators are invited to make maximum use of this bulletin and to delve into those areas of the Appendix which provide more detailed information on matters of administrative concern.

Department Scheduling and Credit Requirements

School administrators as instructional leaders should exert their influence in scheduling music classes at accepted prescribed time and proper places in the school day to assure the steady growth of the music program as a progression of study from kindergarten to graduation. Elective credit courses should be considered in the same manner as elective academic subjects. The following minimums are recommended:

Course	Vocal Time Allotment	Instrumental Time Allotment	Credit
K-6	100 minutes or more per week	Minimum on school time 1 lesson per week 1 full ensemble per week	Same as other subjects
7-8	General Music —2-3 periods per wk. required in 7 —required or elective in 8 Choral 2-3 periods per wk. elective	Minimum 1 lesson per week plus major group 5 classes per week—minor group 3 classes per week	Same as other subjects
9-12	Choral Groups 5 per week plus 1 lesson per week Minor Group 2-3 per week	1 lesson for all Major group—5 days per week Minor group—3 days per week (prefer 5)	Full credit for full 5 rehearsals or proportionate amount for less.
General Music	Daily or less frequently for semester or year		Proportionate amount of credit
App.-History	5 periods per week		Full credit
Theory	5 periods per week		Full credit
Allied Arts	Music & visual 1 sem. or year Music, visual, & 3rd arts area full year (3 to 5 periods per week)		Full credit Full credit
Keyboard	Proportionate	Applied (1 or 2 lessons or classes per week)	½ to 1 credit per year on transcript

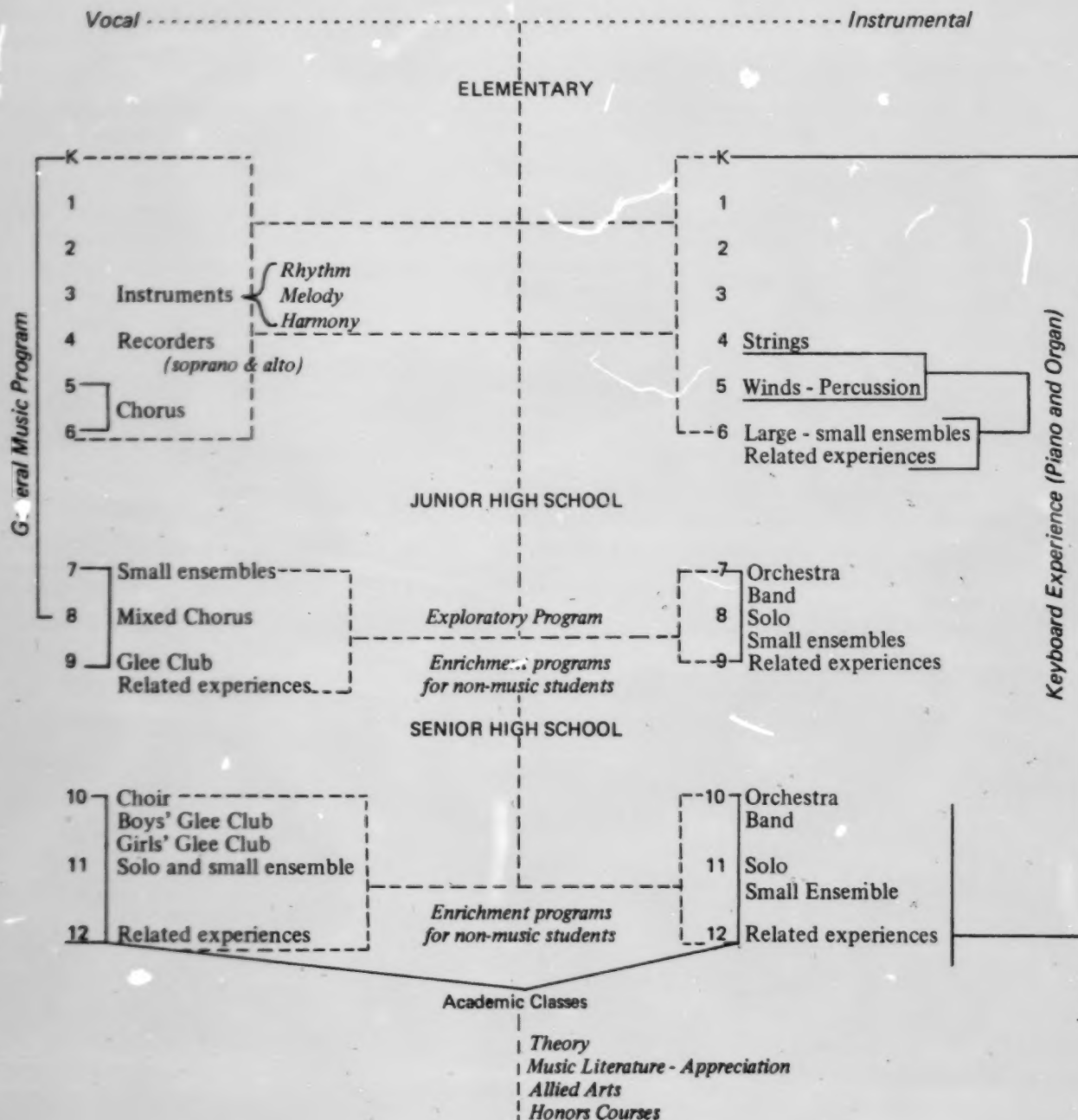
I. Plan and provide for music specialists.

Primary-Kindergarten through third grade a minimum of 1 visit per week.

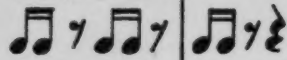
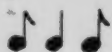
Intermediate-Fourth through sixth grade a minimum of 2 visits per week.

II. High school credit should allow a maximum of 4 credits toward graduation.

MUSIC TABLE OF ORGANIZATION—General Program



Summary Of Suggested Music Reading Accomplishments

KINDERGARTEN High—low Long—short Fast—slow Loud—soft Even—uneven	GRADE 1 Major scale Tonic chord Do Mi So Do Syllables—numbers Treble clef Staff Kinds of notes Blank notation Phrases—like and unlike	GRADE 2 Names of notes and rests quarter half eighth Simple rhythm patterns Names of lines and spaces Melody patterns stepwise (scalewise) repeated tonic chord skips	GRADE 3 Meter signatures 2/4 3/4 4/4 6/8 Key signatures C, F, and G Rhythm patterns using half notes and rests quarter notes and rests eighth notes and rests Scales minor pentatonic chromatic Melody patterns
GRADE 4 Meter signatures 2/2 3/8 Key signatures Marks of expression Notes sixteenth  dotted quarter  Chords and harmonic intervals I and V ₇ Melody patterns Skips (5, 7, 2, 4 sol ti re fa) Written dictation Complicated rhythms 3/4  2/4  2/4  4/4  6/8 	GRADE 5 Notes Dotted eighth  Chords and harmonic intervals I, IV, V ₇ Rhythm Combinations 2/4  Melody patterns From more complex chords Written dictation	GRADE 6 Notes Triplets  Syncopation  Compound 9/8  Meter signatures 9/8 12/8 5/4 Bass clef Grand staff Latin—American rhythms tango samba balero Comtemporary rhythms irregular meter shifted accent Melody patterns Non-chordal and chromatic skips Written dictation	
Each of these implies refinement and review of previous grade accomplishments in music reading.			

Listening Experiences

	Good listening habits	
	Interpretation	
	Literature	
	Form	
	Instruments	
	Discrimination (music and musical performance)	
	Melodic and harmonic implications	
	Response (aesthetic — intellectual)	
	Understanding (other people — other countries)	
	Rhythm patterns and phrasing	
	Composers and their selections	
Kind.	Purposeful, attentive, thoughtful, interested, active and passive. Listen to a variety of short pieces. Recognize simple melodies. Discuss moods. Literature, such as: marches, waltzes. Music tells a story: fast - slow; high - low Basic instruments: violin, piano, drums, clarinet, trumpet (sight and sound) Rhythm instrument accompaniment.	
Grade 1	Identify meter and rhythmic patterns. Phrasing (same or different). Vocal and instrumental music. Additional instruments, such as bass viol, bassoon and trombone. Categorize music, such as patriotic and Indian.	
Grade 2	Music moves in 2's and 3's. Add instruments, such as: tympani, harp, sousaphone, flute, piccolo, viola and cello. Use selections of greater length. Melody instrument accompaniments.	
Grade 3	Simple form in music (A - B). Identify vocal and instrumental small ensembles. Woodwind, brass and percussion families. Music from other countries. Selected composers and their music. Rondo and concerto. Identify tonal organization, major, minor and pentatonic.	
Grade 4	Tone poems and suites. Binary and ternary form. Timbre. Written dictation.	
Grade 5	Identify four part vocal material. Theme and variations, overtures, and fugues. Cultures and ideas as reflected in music of other countries. Style in music.	
Grade 6	Symphonies, sonatas. Periods in music: Baroque, Classical, Romantic and Modern. Identify additional tonal organization-modal, twelve tone & electronic music.	

Singing Experiences

	In-tune singing
	Match tones
	Role song — singing games, folk songs, art songs
	Sing and play tonal patterns with syllables, numbers, and/or letters
	Discriminate between good and poor singing
	Independent or group singing
	Use of melody and keyboard type instruments
	Emphasis on pleasing tone, clear diction, expressive phrasing, interpretation and proper breathing.
	Create melodies
	Limited range (C — C)
Kind.	Charts, chalkboard, and hand direction
Grade 1	Observe printed page — aware of high & low staff notation Learn major scale and tonic chord patterns
Grade 2	Use expanded range (C — F) Use of printed page, names of notes and rests, lines and spaces Play autoharp from chord names Sing simple rounds
Grade 3	Read, sing and play from simple score Sing simple two part songs Sing descants Recognize keys of C, F, and G Introduce minor and pentatonic scale chromatics
Grade 4	Read & play from score Find <i>do</i> and name keys Sing advanced two part songs Sing partner songs Melodic and rhythmic written dictation Recognize minor tonality aurally and visually
Grade 5	Harmonize by 3rds and 6ths Sing chord roots of I, IV, V, V ₇ Choir Experience — general & select Introduce transposition
Grade 6	Sing in three parts Aware of changing voice Harmonize by ear Create and notate songs Hear and experience contemporary melody classical and popular

Each of these implies refinement and review of previous grade accomplishments.

Rhythmic Experiences

Kindergarten	Basic rhythms - march, skip, run, jump, slide, sway, etc.
	Folk dances and singing games
	Creative movement to rhythms
	Respond to accent, beat, and rhythmic patterns
	Recognize difference in time, intensity and duration
Grade 1	Use of rhythm instruments, discrimination of sound
	Create rhythms
	Clap and play melodic rhythms of songs
Grade 2	Observe rhythmic notation  and rests
	Recognize and respond to rhythmic notation - notes and rest
	Identify and play like and unlike rhythmic patterns
	Observe meters, 2/4, 3/4, and 4/4
	Respond to accented and unaccented beats in groups of 2, 3, and 4
Grade 3	Hear, write, and read rhythmic notation
	Distinguish between beat and rhythm of melody
	More advanced folk dances and games
	Understand notes and rest values by sight, sound and motion
Grade 4	Understand clap and play rhythms of music, using 2/4, 3/4, 4/4, and 6/8
	Conduct songs
	Identify and use dotted quarter, followed by an eighth note
Grade 5	Respond to more complicated rhythms
	Respond to beat and find rhythmic pattern simultaneously
	Identify and use dotted eighth-note followed by a sixteenth note
Grade 6	Understand and play combinations of rhythmic patterns
	Identify and use triplets, syncopation, compound rhythms
	Interpret meter signatures - 9/8, 12/8, 5/4
	Hear and experience contemporary rhythms - classical and popular

Each of these implies refinement and review of previous grade accomplishments.

Music Terms For The Student

KINDERGARTEN

Melody
Rhythm
High-low
Soft-loud
Slow-fast
Introduction
Accompaniment
March
Waltz
Instrument
Pitch

Slur
Phrase
Round
Tempo
Chord
Form
Mood
Concerto
Chantey
Interval
Octave
Suite
Tonic Chord
Names of notes and rests
Letter names of lines and spaces
Piano, mp, pp
Forte, mf, ff

Fermata
Sequence

GRADE 1

Staff
Treble Clef
Notes
Rests
Scale
Bar Line
Measure
Spiritual
Folk Song
Lullaby
Composer
Band
Orchestra
Conductor
Chorus
Syllable

GRADE 3

Time Signature
Key Signature
Repeat Signs
Da Capo
Ritard
Theme
Unison
Harmony
Major
Minor
Descant
Soprano
Alto
Fine
Legato
Rondo

GRADE 4

Chromatic
Dynamic
Choir
Symphony
Overture
Opera
Instrumentation
Style
Crescendo
Accelerando
Diminuendo
Del Segno
Natural
Accent

GRADE 5

Triplet
Tenor
Bass
Transposition
Mood
1st and 2nd ending

GRADE 2

Sharp
Flat
Tie

GRADE 6

Tone Poem
Cantata
Oratorio
Sonata
Syncopation
Bass Clef
Grand Staff
A Cappella

Each of these implies refinement and review of previous grade accomplishments.



MUSIC INSTRUCTIONAL PROGRAM

Music Instructional Program

General Music Experiences, K-12

Variant Primary

- I. The primary objective of the general music education program is the development of musicality or musicianship.
- II. Objectives
 - A. Promote the musical growth of every child through understanding of these basic elements of music
 1. Rhythm
 2. Melody
 3. Harmony
 4. Form
 5. Mood
 - B. Provide opportunities for the children to participate in many different types of musical experiences through which they can discover their musical interest and develop their musical potentialities.
 - C. Provide for the development of music skills. The skills being
 1. Singing
 2. Listening
 3. Playing
 4. Reading
 5. Creating
- III. Music is a natural form of expression in the development of children and should be an integral part of the school curriculum from pre-school through high school. The music program has aesthetic, creative, cultural, and academic values. The school is responsible for helping all children understand and enjoy music. It should assist in discovering and nurturing musical talent. Every child should have the opportunity to develop his potentiality for musical expression through exploration, experimentation, exposure, and enrichment.
- IV. Kindergarten through third grades, the primary classes, are basic for exploring music through worthwhile musical experiences which will contribute to the development of

student musicianship. These experiences must make music meaningful to the child in his school, home, play, and everyday living.

In order to achieve musical growth and learning, a minimum of one hundred minutes per week is recommended. A good primary program takes place throughout the day. In grades one through three or their variants, it is suggested that twenty minutes be allotted for music each day. Because of the wide range of interest and abilities, there must be a well-structured program providing a variety of worthwhile musical experiences.

A major portion of the music material in the primary grades should be taught by the music specialist. The cooperation of the teacher with the music specialist is essential in the development of a vital, well-balanced program. Musical abilities and interests of the classroom teacher will vary. Music specialists should assist classroom teachers so that they can adequately carry out the balance of the music instruction. The classroom teacher should utilize every opportunity to learn from the music specialist.

Pre-Kindergarten

The children in nursery schools should have their first opportunity to participate with others in directed musical experiences. These musical experiences should be of good quality and follow the same general purposes and procedures used in the elementary grades. However, the experiences should parallel the growth and development of the child of two, three, or four years old. The teacher should provide balanced and varied experiences in singing, listening, and moving to music.

I. Singing

A. Objectives

1. Develop in-tune singing
2. Build a wide repertoire of songs.

B. Experiences

1. Sing good songs with pleasing tone, limited range, simple text, and repetitive words and phrases
2. Match tones and hum pitches
Imitate birds, animals, and short tonal patterns
3. Participate in singing games.

II. Listening

A. Objectives

1. Develop proper attitude and good listening habits
2. Develop ability to hear, understand, and enjoy music performed by others
3. Recognize simple elements in music, such as mood, rhythms, and instruments.

B. Experiences

1. Practice good listening habits
2. Provide a variety of listening experiences — vocal and instrumental
3. Listen and respond physically and creatively to music.

III. Moving

A. Objectives

1. Develop basic movements: running, skipping, hopping, marching, swaying
2. Identify basic movements with rhythm and music including creative responses.

B. Experiences

1. Respond to music that suggests running, skipping, hopping, marching, swaying, and the like
2. Participate in simple, directed folk dances and games
3. Explore and experiment with rhythm and melody instruments
4. Express ideas and moods through bodily movement.

Kindergarten

I. Singing and Melody

A. Objectives

1. Sing songs of simple range with flute-like tone quality.
2. Develop in-tune singing.
3. Develop expressive singing and good diction.
4. Develop awareness that melodies have structure by stressing high and low, repeated patterns, skips, scalewise patterns, and phrases.
5. Gain the ability to sing legato style.
6. Sing independently and in groups.

B. Experiences and Techniques

1. Listen while the teacher sings or plays a recording.
2. Observe a variety of singing ranges, develop understandings of high-low, scalewise, skips, repeated patterns, moods, tone patterns and rhythms.
3. Match tones:
 - a. Games
 - b. Imitations of sirens, whistles, birds, and animals
 - c. Humming techniques using high range
4. Watch hand motions showing levels of pitch and outlining phrases.

C. Evaluation

1. Has the child found his singing voice?
2. Does he sing in tune?
3. Does he sing simple songs with flute-like quality?
4. Does he sing with good expression and diction?
5. Is the child able to sing songs that contain melody patterns with high-low, repeated and scalewise motifs?
6. Is he able to sing a phrase in legato style?
7. Does the child enjoy singing?

II. Moving and Rhythm

A. Objectives

1. Develop control of basic movements such as walking, running, hopping, skipping, swaying and galloping with a rhythmic beat.
2. Move with rhythm in a variety of singing games.
3. Recognize fast and slow movements.
4. Respond to accent, to beat and to rhythmic patterns.
5. Clap and tap the melodic rhythm of the songs.
6. Express the mood and meaning of music.

B. Experiences and Techniques

1. Walk, run, hop, sway, skip or gallop to music.
2. Observe the underlying beat of the rhythmic movement in singing games.
3. Use bodily movements or rhythm instruments to designate accent and rhythmic patterns.
4. Use hands or instruments to tap the rhythms of melodies.
5. Interpret or dramatize the rhythmic beat and mood of melodies.

C. Evaluation

1. Has the child developed control of the basic movements?
2. Does the child move rhythmically in singing games?
3. Can he recognize a fast and slow rhythmic movement?
4. Is the child able to clap, tap, or play the melodic rhythm of a composition?
5. Does the child respond correctly to accents, to beat and to rhythmic patterns?
6. Is the child able to express the mood of music through dramatization and bodily movement?

III. Listening and Form

A. Objectives

1. Discover high and low sounds by experimenting with piano, autoharp, and resonator bells.
2. Become aware of the many types of accompaniments to songs: autoharp, piano, bells, ukelele, guitar, and rhythm instruments.
3. Develop in each student the ability to hear, understand, and enjoy music in live performance and on recordings.
4. Respond with enthusiasm, pleasure, and satisfaction to the varied moods expressed by music.
5. Become aware of contrasting styles of music.
6. Identify the sound of such common musical instruments as: piano, violin, clarinet and trumpet.
7. Recognize specific compositions and be able to name them.

B. Experiences and Techniques

1. Answering such questions as: How does this music make you feel? What did you hear in the music? Was the music fast or slow? Did the music suggest a picture or story? What instrument do you hear or see? Identify violin, trumpet, clarinet, and piano.
2. Using appropriate background information about music and composer.
3. Discovering for himself the descriptive or story content of music.
4. Using poem, story, or painting upon which a composer has based his music.
5. Identifying familiar folk tunes found in compositions.
6. Singing or playing a theme heard in music.

C. Evaluation

1. Does the child recognize the differ-

ence between high and low sounds of various instruments?

2. Is he able to recognize basic instruments used in accompaniments?
3. Does the child hear, understand, and enjoy music in live performances and recordings?
4. Does he react with pleasure to the varied moods expressed in music?
5. Is the child aware of contrasting styles of music such as Indian and cowboy music?
6. Can he recognize common musical instruments such as piano, violin, clarinet, and trumpet?

IV. Suggested Materials and Equipment

- A. Provide ample space for freedom of movement.
- B. Have a collection of kindergarten books of basic series and standard songs.
- C. Have a collection of rhythm instruments, including a large drum, for sound exploration and accompaniments.
- D. Use such melody and harmony instruments as resonator bells, autoharp, and piano.
- E. Provide a quality record player with records appropriate to kindergarten level.
- F. Pictures of instruments and composers.
- G. Pictures illustrating music to be heard.
- H. Stories of instruments and compositions.
- I. Film strips, records of music stories, movies and slide projector.

Primary Grades

I. Singing and Melody

A. Objectives

1. Develop "in-tune" singing.
2. Develop expressive singing and good diction.
3. Use songs with increasing vocal range and length, good tone quality, and intonation.
4. Encourage independence in singing alone and with groups. Use melodic patterns and complete songs.
5. Increase repertory of songs.
6. Sing tonal patterns with syllables on scales, tonic chords, neighboring tones, thirds, octave patterns, and repeated patterns.
7. Develop an awareness of the structure of melodies such as high-low, skips, scalewise patterns, repeated notes and phrases.
8. Be able to recognize and sing, with

correct rhythm, the melody patterns found in the music context of a song.

9. Develop a music vocabulary such as tempo, meter, beat, dynamics, chromatics, staccato, slur, tie, fermata, crescendo, diminuendo, and ritard.
10. Identify the major key signatures of C, G, and F.

B. Experiences and techniques

1. Make charts with tonal patterns so that children can view and compare them aurally and visually and be able to sing them. Using whole notes, place a particular scale on the staff in ascending order. Do the same for the tonic chord parts, the octave jump, and repeated tones.
2. Provide examples of good singing.
3. Continue tone-matching games.
4. Provide opportunities for children to sing independently and in groups.
5. Have the children write tonal patterns to develop a concept of lines and spaces.
6. Analyze a printed song for
 - a. Like and unlike phrases
 - b. Melody patterns
 - c. Music symbols
 - (1) Notes
 - (2) Rests
 - (3) Clefs
 - (4) Measure bars
 - (5) Flats
 - (6) Sharps
 - (7) Repeat signs
 - (8) Meter signatures
 - d. Types of songs
 - (1) Folk songs
 - (2) Patriotic songs
 - (3) Lullabies
 - e. Composers
 - f. Lyricists or authors
7. Recognize the names of lines and spaces of the treble staff.
8. Write the scale in three major keys of C, F, and G.
9. Encourage students to follow notation in their books and focus attention on phrases or groups of phrases rather than individual notes.

C. Evaluation

1. Has the child increased his singing range with flute-like tone quality and accurate intonation?
2. Is the child able to sing expressively and with good diction?

3. Has the child gained independence for singing alone and in groups?
4. Has the child mastered a wide repertory of songs that includes good folk songs and art songs?
5. Does the child understand the design of melodies and phrase repetition and that melodies, like paintings, have form?
6. Is the child able to sing melody patterns with syllables or numbers to help him learn a song?
7. Does the child have a music vocabulary to help him to understand the music score?
8. Does the child realize, after studying the major keys of C, G, and F, that "do" is moveable in our system?

II. Moving and Rhythm

A. Objectives

1. Develop a sensitive awareness for rhythm as an element of music.
2. Understand simple form in music through movement.
3. Develop rhythmic response through movement.
4. Recognize even and uneven patterns.
5. Recognize meter groupings and melody rhythms.

B. Experiences and techniques

1. Establish sensitivity to rhythm through large bodily movements with chanting and beating a tom-tom. An example would be chanting "Let's go walking, walking, walking. Let's go walking in a row. Let's go walking, walking, walking. We can walk both fast and slow." Interest will be added by the addition of the tom-tom. Other instruments may be selected.
2. Move in different directions, chant simple songs, play various instruments recognizing like and unlike phrases to achieve recognition of form.
3. Recognize even and uneven rhythmic patterns through running and skipping.
4. Develop bodily grace and control through various forms of movement.
5. Learn to write and read notation that has been developed through rhythmic experience.
6. Identify half, quarter, eighth notes and rests by clapping, tapping, stepping, singing, playing and listening.

7. Learn about meter by acting as a conductor of a song.

C. Evaluations

1. Has the child developed a sensitivity to rhythm?
2. Does the child understand simple form?
3. Has the child developed body control and grace?
4. Does the child recognize even and uneven patterns?
5. Is the child familiar with accent groupings and melodic rhythms?
6. Is the child able to conduct simple songs with confidence?

III. Listening and Form

A. Objectives

1. Develop an awareness of the value of listening as an integral part of every musical experience.
2. Develop ability to hear, understand, and enjoy music in live performances and recordings.
3. Develop a longer attention span by motivation and controlled listening.
4. Develop proper attitude and habits toward listening.
5. Recognize and identify major instruments of the band and orchestra by sound, as well as sight.
6. Listen and respond with enthusiasm, pleasure, and satisfaction to the varied moods and rhythms expressed in the music and use physical and creative responses.
7. Develop an understanding of form using representative rhythmic patterns and basic thematic material.

B. Experiences and techniques

1. Provide a variety of listening experiences, vocal and instrumental, in which the child's interest and enjoyment in listening to and learning about music will grow and develop.
2. Practice good listening habits.
3. Learn to recognize the more familiar instruments by sight and sound. These include violin, clarinet, piano, and cornet. Use demonstrations by students or teachers. Identify the sound of the instrument and its place in the composition.
4. Use appropriate information about the composer and his compositions.
5. Listen to compositions and learn to identify the melody. Sing and play

themes heard in this music. Identify the style of the music as a dance, march, or lullaby.

6. Use films, film strips, and pictures of composers and instruments.
7. Listen and respond physically and creatively to music as in dramatics.
8. Listen to choral selections and identify voices and selections.
9. Develop an understanding of simple form as binary with AB and ternary with ABA.

C. Evaluation

1. Is the child able to recognize a constantly increasing repertory of great music?
2. Is the child able to identify by sight and sound some instruments such as the piano, violin, trumpet, clarinet, and bells?
3. Has the child developed a familiar feeling for certain composers and their music?
4. Has listening become a real pleasure?
5. Has the child learned good concert etiquette?
6. Can the child recognize certain thematic material when heard through different media?
7. Can the child associate rhythmic patterns with known thematic material?
8. Can the child dramatize or respond creatively to music?
9. Can the child judge types of music such as marches, lullabies, or dances?

Intermediate Grades

The principle objective for music in the intermediate grades is that every child should have the opportunity to develop his potential capacity for musical expression through exploration, experimentation, exposure, and enrichment.

A minimum of one hundred minutes per week is recommended in order to achieve this objective. In grades four through six, it is suggested that twenty minutes be allotted for music each day. Because of the wide range of musical abilities and interests of the children, there must be a well-structured program providing a variety of worthwhile musical experiences.

Even though the musical abilities and interests of classroom teachers will vary, all teachers should show interest and enthusiasm in the music class.

I. Singing and Melody

A. Objectives

1. Develop the ability to discriminate between good and poor singing.

2. Develop "in-tune" singing.
3. Develop a pleasing tone quality.
4. Develop the ability to sing syllables, numbers, and letters from notation.
5. Discover familiar tonal and rhythmic phrases and identify them as like and unlike.
6. Develop good diction.
7. Improve continually the level of tastes and standards in the selection of song material.
8. Build a repertory of songs to suit many moods and experiences.
9. Recognize melodies built on pentatonic scale.
10. Develop ability to sing two and three part harmony by ear and through notation.

B. Experiences and Techniques

1. Provide a good singing model such as the teacher's voice or good recordings.
2. Build a repertoire of songs, including songs from our cultural heritage.
3. Build correct vocal habits
 - a. Good posture.
 - b. Stress good diction and emphasize attacks and releases.
 - c. Encourage good tone quality.
 - d. Emphasize interpretation and expression.
 - e. Stress "in-tune" singing.
4. Explore and determine the melodic direction of the music.
 - a. Utilize different ways of showing the direction of the phrase by hand in the air or on paper or chalkboard while singing.
 - b. Sing the phrases with syllables, numbers, and letters.
 - c. Develop visual and aural discrimination of scale, steps, skips, and repeated tones.
 - d. Write and play phrases on melody instruments such as resonator bells, tonettes, and recorders.
5. Explore and identify the form of music.
 - a. Analyze and identify phrases aurally and visually.
 - b. Sing and play phrases.
 - c. Identify repetition, contrast, and form (A-B, A-B-A).
 - d. Discuss the terms used in form.
6. Explore and experiment with harmonic structure.

- a. Sing thirds and sixths by ear.
- b. Develop a feeling for harmony by singing echo songs, descants, harmonic endings, chants, simple canons, rounds, and partner songs.
- c. Develop a feeling for harmony through the use of melody instruments and recorder type instruments.
- d. Provide choral accompaniment with autoharp, piano, resonator bells, and fretted instruments.
- e. Sing and analyze major and minor chords.
- f. Develop chordal understanding through singing and playing I, IV, and V₇ chords.
- g. Interval recognition, aural and visual.

7. Discuss and identify major key signatures.

- a. Location of "do" in any given key signature.
- b. Provide numerous and varied opportunities for music reading experiences suitable to the pupil.

C. Evaluation

1. Does the student have musical sensitivity?
2. Does the student sing with good quality and clear diction and maintain good posture?
3. Does the student know by memory a variety of songs?
4. Is the student able to recognize and understand various tonal and rhythmic patterns, music symbols, and notations as they appear on the printed page?
5. Is the student able to sing part songs independently or with a group with satisfaction and enjoyment?

II. Moving and Rhythm

A. Objectives

1. Develop an awareness for rhythm as an element of music.
2. Continue to experience body response to meter with the use of hands, feet, or whole body.
3. Continue and extend experiences with note and rest values and meter signatures.
4. Read and play simple rhythmic patterns from the printed page.
5. Introduce and study new rhythmic patterns of syncopation, triplets, and more complex rhythms.

B. Experiences and Techniques

1. Move freely to music that is heard and sung.
2. Experiment with rhythmic patterns and combinations of patterns.
3. Discuss length of various sounds.
4. Listen, clap, tap, and play with rhythm and melody instruments to sense meter and rhythmic patterns and create accompaniment with rhythm instruments.
5. Chant and clap rhythm patterns from song material using both the rhythm of the beat and the rhythm of the melody.
6. Show and use dashes and notation to record rhythmic patterns.
7. Develop understanding of 2, 3, 4, and
4 4 4
6 meters.
8
8. Echo clap meters: let the class follow a leader—try following without losing more than one beat from one meter to the next.
9. Sight read songs containing these meters.
10. Let children conduct meters.
11. Introduce and experiment with new rhythm patterns.
 - a. Syncopation
 - b. Triplets
 - c. Compound rhythms
 - d. New meter signatures
 - e. Contemporary rhythms such as irregular meters, polyrhythms, and shifted accents.

C. Evaluation

1. Is the student aware of rhythm as a basic element of music?
2. Is the student able to recognize and respond to fundamental rhythms?
3. Is the student able to recognize 2, 3, 4, and 6 meter?
4 4 4 8
4. Can the student conduct songs in 2, 3, 4, and 6 meter?
4 4 4 8
5. Is the student able to reproduce rhythmic patterns from notation and from simple to complex?
6. Is the student familiar with rhythmic patterns such as used in syncopation and in triplets?
7. Is the student able to play rhythmic patterns with percussion instruments?

III. Listening and Form

A. Objectives

1. Become more familiar with the instruments of the orchestra by sound as well as sight, the construction of the instruments, and the science of sound.
2. Develop an understanding of and appreciation for good music.
3. Recognize form in music.
4. Learn to follow one or more themes through a composition.
5. Learn to evaluate the music and the performance.
6. Recognize some of the great composers and their works in our musical heritage.
7. Listen to choral works for tone quality and interpretation.
8. Develop proper attitude toward listening.

B. Experiences and Techniques

1. Provide opportunities to listen to recordings of vocal and instrumental selections.
2. Learn to recognize instruments by sight and sound.
 - a. Demonstrate instruments with students or guests to help students identify their sounds and realize their place within a composition.
 - b. Read stories about instruments and how they are made.
 - c. Study instruments with attention to their technical characteristics and structure.
3. Develop an understanding of forms.
 - a. Tone poem
 - b. Symphony
 - c. Suite
 - d. Overture
 - e. Concerto
 - f. Sonata
 - g. Opera
 - h. Cantata
 - i. Oratorio
 - j. Program music
 - k. Art songs
 - l. Folk songs
4. Read and study about composers and their music
 - a. Identify familiar themes
 - b. Recognize special characteristics of the music of major composers.
5. Learn to identify
 - a. Compositions
 - b. Instrumentation

c. Style of music

d. Themes

6. See films, filmstrips, slides, and pictures of composers, instruments, and illustrations of compositions.
7. Practice good concert habits or concert etiquette.
8. Provide ample opportunity for listening for enjoyment of music itself.

C. Evaluation

1. Is the student able to identify composers, composition, and instruments?
2. Is the child able to recognize great choral works?
3. Is the student able to recognize simple musical form such as melody and thematic material in selected compositions?
4. Is the child able to evaluate the quality of music and the quality of performance?
5. Has the student developed a proper attitude toward listening?

IV. Related Experiences for Enrichment

- A. School groups performing for each other.
- B. Use of radio and television programs.
Ex. W.H.A. programs
 1. Music Time
 2. Let's Sing
 3. F. M. Programs
- C. Announce and encourage the watching of special children's programs such as Leonard Bernstein's Children's Program.
- D. Encourage attendance at local concerts and recitals.
- E. Participate in local music organizations.

V. Suggested Materials and Equipment

A. Selected bibliography

1. Andrews and Cockerville. YOUR SCHOOL PROGRAM. Prentice Hall: Englewood Cliffs, New Jersey, 1958.
2. Bergethon and Boardman. MUSICAL GROWTH IN THE ELEMENTARY SCHOOL. Holt, Rineholt, and Winston: Chicago, Ill., 1963.
3. Ernst and Gary. MUSIC IN GENERAL EDUCATION. Music Educators National Conference, Washington, D.C., 1965.
4. Nye, Robert E. MUSIC FOR ELEMENTARY SCHOOL CHILDREN. Center for Applied Research in Education, Inc., Washington, D.C., 1963.
5. Nye and Bergethon. BASIC MUSIC FOR CLASSROOM TEACHERS.

Prentice Hall: Englewood Cliffs, New Jersey, 1954.

6. Richards, Mary Helen. THRESHOLD TO MUSIC. Fearon Pub.: Palo Alto, California, 1964.

B. Curriculum guide study sources

1. LEARNING AND LIVING MUSIC. Illinois Curriculum Program, Subject Field Series, C-5.
2. MUSIC GUIDE FOR ARIZONA ELEMENTARY SCHOOLS. State Department of Public Education, 1964.
3. MUSIC EDUCATION IN INDIANA. Department of Public Education, State of Indiana, 1963.
4. MUSIC RESOURCE BULLETIN-GRADES 1-12. Department of Public Instruction, North Carolina, 1955.

C. Suggested basic supplies

1. A basic series and other supplementary materials
2. A flannel board and music symbols
3. A staff liner
4. Instruments for accompaniment including autoharp, piano, resonator bells, melody bells, ukulele, guitar, and rhythm instruments.
5. Charts showing tonal patterns
6. Pitch pipe
7. Superior quality record player and records to accompany basic texts and other song material and rhythm records for rhythmic movement
8. Music paper
9. Overhead projector
10. Radio
11. Television
12. Space for freedom of movement
13. Variety of rhythm instruments including a large drum
14. Films, filmstrips, and projectors
15. Tapes and tape recorder
16. Flannel board and chalkboards
17. Metronome
18. Scores of music
19. Music bulletin board
20. Pictures
 - a. Composers
 - b. Instruments
 - c. Specific compositions
21. Supplementary material
 - a. Lives of composers
 - b. Stories of instruments
 - c. Stories of compositions

Junior High School

The junior high school general music class is an orientation course designed to broaden a student's musical skills and understandings and to develop to the greatest possible degree whatever musical interests and potentials the student may have.

I. Objectives

- A. Sing in tune with good tone quality.
- B. Read music in unison and in parts.
- C. Play some musical instrument by ear and notation. These may be social, percussion, or simple melodic instruments.
- D. Enjoy music and continue voluntary participation outside of school.
- E. Use and understand basic music terms.
- F. Develop an ability to sing and use music notation in major and minor tonalities with some chromatic alternations.
- G. Hear and distinguish a melodic line or parts in music.
- H. Identify some musical forms.
- I. Listen to and know themes of a variety of masterworks, their composers, and of historical styles.
- J. Recognize tone color of instruments and voices.
- K. Respond to an artistic interpretation or to mood of music.
- L. Develop discrimination in listening.
- M. Provide a wide variety of materials and experiences to meet the many varied abilities and interests of the students.

II. Content

The four principle elements of music: melody, rhythm, harmony, and form can be developed through singing, listening, and rhythmic experiences.

A. Singing experiences

1. Continue the development of singing skills.
 - a. Stress in-tune singing.
 - b. Encourage good tone quality.
 - c. Good posture is essential.
 - d. Develop precision in attacks and releases and work for clear, distinct diction and fine balance and blend.
 - e. Develop skill at subordinating an inner part to another line in music.
 - f. Extend vocal ranges by vocalizing in unison and parts.
 - g. Test boys' voices frequently to determine classification and to diagnose and correct any difficulties.

- h. Listen discriminately to his own and other voices for tone quality, pitch, articulation, and ability to blend.
2. Use a variety of songs: recreational, "pop" tunes, folk, spirituals and art songs from the choral literature.
 - a. Continually evaluate materials in order to develop the ability to discriminate between poor and good music.
 - b. Include songs of harmonic and polyphonic textures such as canons, rounds, partner songs, and descants.
 - c. Continue unison, two and three-part songs, and begin four-part singing.
 - d. Have students participate in small ensembles to develop greater independence.
3. Introduce the F clef.
4. Increase the ability to translate notation from the printed page into actual sound.
 - a. Read in unison and parts by syllable, letter, or numbers.
 - b. Read notation containing both scalewise material and intervals in both major and minor keys with some chromatic alternations, both visual and aural.
 - c. Interchange voice parts to increase reading ability.
 - d. Develop aural skill for scalewise and intervals in both major and minor keys.
5. Provide opportunities for accompanied and a cappella singing.
6. Provide a solo program for select students and an ensemble program for those who are interested.
7. Compose simple original harmonizations and descants of familiar and original melodies.
8. Improvise bass parts using I, IV, and V₇ chords.
9. Continue to develop the understanding and use of basic musical terms.
10. Continue the use of percussion, simple melody, and social instruments to accompany singing with students playing by note and by ear.
11. Introduce the use of instruments such as string bass, cello, baritone, and trombone, on bass parts.

B. Rhythmic experiences

1. Increase the ability to translate more complex rhythms from the printed page into actual sound.
 - a. Sight read more advanced rhythmic patterns in both simple and compound meters.
 - b. Clap polyrhythms.
 - c. Clap rondo forms and canons.
 - d. Give aural dictation of more advanced rhythm patterns.
 - e. Have students create and perform rhythm patterns for class aural dictation.
 - f. Have students conduct and interpret as the class performs in two, three, four, and six meters.

C. Listening experiences.

1. Learn to recognize the tone color of various solo and combinations of instruments and voices in various media.
 - a. Study their technical characteristics and structure.
 - b. Use recordings and attend concerts.
 - c. Use as many talented student performers within the group as possible.
2. Increase the ability to understand and identify musical forms by discussing form in music and forms of music.
 - a. Melodies which are repeated with altered rhythms.
 - b. Rhythms which are repeated with altered melodies.
 - c. Melodies which are repeated with altered harmonies.
 - d. Melodies which are repeated with altered tempo.
 - e. Phrase, period, motive, and sequence.
 - f. Two-part
 - g. Three-part
 - h. Rondo
 - i. Theme and variations
 - j. Fugues
 - k. Suite
 - l. Overture
 - m. Sonata-allegro
 - n. Concerto
 - o. Symphony
 - p. Opera
 - q. Oratorio
 - r. Cantata
 - s. Musicals

3. Listen to and know themes of a variety of masterworks, their composers, and of historical styles.
 - a. Compare and contrast elements of rhythm, harmony, melody, and form of the periods.
 - b. Use thematic charts and scores.
 - c. Make wide use of library resources.
 - d. Challenge your talented students to do extra research and listening.
 - e. Cover music of all periods: Renaissance, Baroque, Classical, Romantic, Impressionistic, and Contemporary.
4. Comparative study of American popular music in order to evaluate "pop" tunes, blues, dixieland, boogie-woogie, and progressive jazz.
5. Study contemporary music including electronic music.
 - a. Listen to recordings for evidences of "national" characteristics.
 - b. Discuss modern composers and characteristics of their music.
 - c. Discuss outstanding modern performers.
6. Science of sound
 - a. Vibrations and music versus noise
 - b. Characteristics of tones
 - (1) Pitch
 - (2) Loudness
 - (3) Duration
 - (4) Timbre
 - c. Harmonic series
 - d. Utilize the services of the science instructors in the school.
7. Give students many opportunities for aural dictation.
 - a. Identify I, IV, V, chords in major and minor keys.
 - b. Use intervals and scalewise patterns in both major and minor keys.
 - c. Dictate more complex rhythm patterns.
8. Have students create original drawings suggested by music.

III. Related Activities

- A. Field trips
 1. Concerts
 2. Tours of instrument factories
 3. Pipe and electronic organs
- B. Have outstanding community musicians perform for classes

- C. Have talented student musicians perform within the schools
- D. Correlate related arts to general music
- E. Correlate concert groups' performances within the school
- F. Use of TV and radio programs
- G. Guest artists
 - 1. University performers
 - 2. Symphony orchestras
 - 3. Fine arts programs

IV. Evaluations

- A. To what degree is there increased voluntary musical participation within and outside the school schedule?
- B. Do students show an enthusiasm for music?
- C. Do comprehensive examinations of knowledge and understanding show pupil progress?
- D. Do tests show improvement in musical skills such as singing and reading?
- E. Are pupils becoming more discriminating listeners?
- F. Are students able to recognize some of the great masterworks and their composers and the historical styles in music?
- G. Has the student developed the proper attitude toward listening?
- H. Can he identify instruments and voices?

V. Schedule

General music should be required of all seventh grade students and should be an elective as one of several music offerings in the eighth grade. Some type of music, band, orchestra, vocal, or general music should be required of all eighth grade students. The class should meet two or three periods per week for a year.

- VI. Summer programs could well be an integral part of summer school with many opportunities for field trips and attendance at concerts and clinics. This would be an excellent opportunity for eighth grade students to take this class if they have conflicts with other classes during the school year.

VII. Materials and Teaching Aids

- A. Basic song series-two
 - 1. Records that accompany the series
 - 2. Teacher's guide
 - 3. Books for each student
- B. Supplementary books
 - 1. Warm-up, sight-singing, and basic musicianship workbooks
 - 2. Materials not covered in series such as folk-singing or partner songs

- 3. Resource books for students and teachers
- 4. Library reference books
- C. Recorded materials
 - 1. Basic record library
 - 2. Supplementary records
 - 3. Recordings representing all periods
- D. Classroom instruments
 - 1. Piano that is kept in tune
 - 2. Pitch-pipe
 - 3. Autoharp
 - 4. Resonator bells
 - 5. Recorders
 - 6. Percussion — maracas, claves, bongo drums, tambourines, and castanets
 - 7. Ukulele and guitar
 - 8. Access to string bass and cello
 - 9. Piano keyboards
- E. Audio-visual aids
 - 1. Films and filmstrips
 - 2. Charts — instrumental, composers, thematic materials, and panoramic chart
 - 3. Tape recorder and high fidelity tapes
 - 4. High fidelity phonograph of good quality
 - 5. Opaque projector
 - 6. Overhead projector
 - 7. Scores for music
- F. Miscellaneous aids
 - 1. Staff liner
 - 2. Adequate blackboard space
 - 3. Adequate bulletin board space

Senior High School

I. Objectives

- A. Provide opportunities for the pupils to broaden and deepen their musical skills, appreciation, and understanding.
- B. Enable students to discover that music is a means of expression, a powerful force in their daily life, and a rich cultural heritage.

II. Content

A general music course should provide these values through listening, singing, reading, writing, discussion, response to rhythm, and related experiences.

- A. Aural-visual recognition of
 - 1. Pitch
 - a. Reading diatonic and some chromatic
 - (1) Number
 - (2) Syllable
 - (3) Letter

- b. Recognition of primary triads and cadence formulas
 - c. Identifying major and minor modes
 - 2. Rhythm
 - a. Understanding of simple and compound meter
 - b. Understanding rhythmic patterns including rests based on the pulse unit and its subdivisions
 - 3. Basic vocabulary of musical terms and symbols and understanding their application
 - B. A continuing development of singing experiences through
 - 1. Recreational singing of folk songs, patriotic songs, spirituals, popular songs, hymns, rounds, and extemporized harmonizations
 - 2. The use of choral literature of solos and small ensembles
 - 3. Good vocal techniques
 - C. A continuing development of instrumental experiences through
 - 1. The use of instrumental resources in and out of class for solo, ensemble, and accompanying experiences
 - 2. Class playing of melody, rhythm, and easy-to-play harmony instruments
 - D. A continuing development of listening experiences
 - 1. Identifying form in instrumental and vocal examples
 - a. Phrase
 - b. Period structure
 - c. Larger forms
 - 2. Identifying style characteristics in the periods of music
 - 3. Identifying characteristics of selected composers
 - E. A continuing development of inter-relationships with art and literature
- III. Organization**
- A. Instruction organized to place primary emphasis on the development of skills and understanding through doing things with music rather than through excessive verbalization of facts and information.
 - B. Utilization of library and listening facilities
- IV. Materials and Teaching Aids**
- Listening facilities with multiple jacks, films, records, tapes, reference books, and periodicals.

V. Related Experiences

Use of community resources such as field trips, concerts, and guests in the classroom.

VI. Evaluation

Based on any evidence we can get, the students' ability to understand and to enjoy music, as revealed in their use of library facilities, attendance at concerts, the types of records purchased, etc., should be evaluated.

VII. Schedule

The general music class could be scheduled

- A. Daily or less frequently for one year
- B. Daily or less frequently for one semester

VIII. Summer Program

May be a separate course or combined with other music programs offered. Field trips and other related experiences are especially feasible during the summer.

The Exceptional Child with Music Talent

The needs of the student with superior scholastic and musical talent can be met through an honors course designed to meet particular needs and aimed toward independent study. This might be conducted as a seminar or might include a correspondence course with the University Extension Music Department or some arrangement for work with a private teacher in some limited area of music study.

Students with special vocal music talent and interest should be encouraged to participate in small ensembles and choral groups. This experience may be arranged at elementary or secondary levels.

I. Specific Objectives

- A. Develop ensemble techniques.
- B. Encourage independent work.
- C. Continue singing in two, three, or four-part harmony.
- D. Learn more about tone production, diction and articulation.
- E. Promote satisfaction and pleasure through ensemble singing.

II. Experiences

- A. Singing for classmates
- B. Appearing at public functions
- C. Performing at school programs
- D. Taking part in exchange programs
- E. Hearing professional performers

III. Selected Bibliography

- A. Hartshorn, William C. MUSIC FOR THE ACADEMICALLY TALENTED STUDENT. MENC and NEA, 1201 Sixteenth Street, N. W., Washington, D. C., 1960.

- B. Conference Report, THE IDENTIFICATION AND EDUCATION OF THE ACADEMICALLY TALENTED STUDENT IN THE AMERICAN SECONDARY SCHOOL.

The Retarded Exceptional Child

I. Retarded children are usually

- A. characterized by
 1. Poor ability to adapt
 2. Poor ability to visualize
 3. Poor motor skills
 4. Speech problems
 5. Visual impairment
 6. Social impairment
 7. Low frustration level
 8. Low levels of transfer
 9. Low retention levels
 10. Limited level for appreciation
- B. in need of
 1. Good self-concept
 2. Much visualization
 3. Positive reinforcement
 4. Much repetition
 5. Much review
 6. Much experience of success

II. Singing and Melody

A. Objectives

1. Acquire a repertory of rote songs
 - a. Short melodies
 - b. Limited range
 - c. Simple words
 - d. Repeated phrases
 - e. Words within range of their experience
2. Improve the use of the singing voice
 - a. Tone-matching games
 - b. Matching pitch of piano
 - c. Participation in songs
3. Attain basic concepts of music
 - a. Develop an awareness of high and low
 - (1) Keyboard experience
 - (2) Vocal comparison
 - (3) Recorded music
 - b. Become cognizant of the contrast between loud and soft
 - (1) In piano playing
 - (2) By playing rhythm instruments
 - (3) Through physical activity

B. Experiences and techniques

1. Much individual attention for frequent but short periods because of the students' short attention span

2. Much use of solo with chorus response to focus individual effort and responsibility
3. Short visits of vocal soloist and ensembles

C. Evaluation

1. Is this child able to sing alone?
2. Does this child show improvement in the use of his singing voice?
3. Does this child understand that tones are high, low, or middle range?
4. Can this child match tones using piano and bells?
5. Can this child match tones with his own voice?

III. Moving and Rhythm

A. Objectives

1. Awaken sensitivity to basic beat.
2. Improve physical coordination by moving with the basic beat.
3. Improve feeling for fast and slow tempo.

B. Experiences and techniques

1. Singing games of low organization
2. Responding to songs, piano, drum, or recorded selections
 - a. Basic rhythm
 - (1) Skipping
 - (2) Hopping
 - (3) Galloping
 - (4) Trotting
 - (5) Sliding
 - (6) Tip-toe running
 - (7) Walking
 - (8) Jumping
 - (9) Swaying
 - b. Creative rhythms
 - c. Imitative rhythms
 - (1) Animals
 - (2) Movements of work
 - (3) Activities of weather
 - (4) Rote and dictation
 - d. Use of rhythm instruments

C. Evaluation

1. Does this child realize that he can move his body in coordination with a sound that he hears?
2. Has this child experienced the glow of success and feeling of exhilaration which results from his being made aware of his moving in time with the music?
3. Has this child's coordination improved as he played rhythm instruments?
4. Does this child display interest in using a rhythm instrument?

5. Does this child request specific rhythmic games or other rhythmic activities?
6. Is this child able to adjust his steps to meet the tempo set by a drum or other heavily accented sounds?

IV. Listening and Form

A. Objectives

1. Develop proper attitude and habits toward listening.
2. Develop a longer attention span by motivation and controlled listening.
3. Develop a knowledge of the etiquette of concert behavior.
4. Develop an awareness of the value of listening as an integral part of every musical experience.
5. Recognize and identify major instruments of the band and orchestra by sound as well as sight.
6. Recognize like and unlike tunes and rhythms.

B. Experiences and techniques

1. Practicing and discussing good listening habits.
2. Identifying the more familiar instruments when used in performances by students, teachers, or guests.
3. Listening to compositions and identifying the melody.
4. Listening and responding physically and creatively to music as in dramatics.

C. Evaluation

1. Is the child able to identify by sight and sound some instruments such as the piano, violin, trumpet, clarinet, and bells?
2. Can the child dramatize or respond creatively to music?
3. Can the child judge types of music such as marches, lullabies, or dances?
4. Has listening become a real pleasure to this child?

V. Suggested Materials and Equipment

A. Selected bibliography

1. Ginglind, David R. and Winifred E. Stiles. **MUSIC ACTIVITIES FOR RETARDED CHILDREN**. Abingdon

Press: New York and Nashville, 1965.

2. Nordoff, Paul and Clive Robbins. **MUSIC THERAPY FOR HANDICAPPED CHILDREN**. Steiner Publications, Inc.

3. St. Coletta's Music Guide. St. Coletta's High School, Jefferson, Wisconsin.

4. Cole, Francis. **MUSIC FOR CHILDREN WITH SPECIAL NEEDS**. California School Supervisors Association, Southern Branch, El Monte, California, 1960.

B. Music Educators Journal articles

1. Breinholt, Berna and Irene Schoepfle. "Music Experiences for the Child with Speech Limitations," 46 (Sept.-Oct., 1960), 49-50.

2. Carey, Margaretta. "Music for the Educable Mentally Retarded," 46 (Feb.-Mar., 1960), 72-74.

3. Newacheck, Vivian. "Music and the Slow Learner," (Nov.-Dec., 1953), 48-50.

4. O'Toole, Catherine. "Music for the Handicapped Child," 48 (June-July, 1962), 73-76.

5. Scheerenberger, Richard C. "Presenting Music to the Mentally Retarded," 40 (Nov.-Dec., 1954).

C. Recordings

1. Bowmar Records, 10515 Burbank Boulevard, North Hollywood, Calif., has records specially planned for retarded class groups.

2. Children's Record Guild and Young People's Records, Greystone Corporation, 100 Sixth Avenue, N. Y. C., has many activity records.

- D. An ample variety as well as quantity of rhythm instruments should be supplied.

E. Piano

- F. Phonograph and ample selection of records

- G. Charts, bulletin boards, chalk boards, and flannel board

H. Pictures

- I. Step bells, xylophones, and resonator bells

- J. Autoharps

Choral Music Experiences, 4-12

Elementary School

Students with special vocal talent and interest should be encouraged to participate in small ensembles and choral groups because such singing can challenge their individual musical abilities and acquaint them with a wider range of music literature than is possible in the general music class.

I. Objectives

- A. Develop ensemble techniques
- B. Continue singing in two and three part harmony
- C. Learn more about tone production, diction, and articulation
- D. Promote satisfaction and pleasure through ensemble singing

II. Experiences

- A. Singing for classmates
- B. Appearing at public functions
- C. Performing at school programs
- D. Taking part in exchange programs
- E. Hearing professional performers

III. Evaluation

- A. Does this student find pleasure and satisfaction through his participation in ensemble singing?
- B. Has this student improved his tone production, diction, and articulation?
- C. Has this student gained in ensemble vocal techniques?
- D. Does this student participate in ensemble singing in his family group, in church groups, and in recreational group singing?
- E. Does this student initiate opportunities for ensemble singing?

Junior High

Junior high choral organizations should provide the opportunity for all students with special talent and interest to become members of the performance groups best suited to their ability and needs. Possible organizations might include a mixed chorus, select choir, boys' chorus, girls' glee club, and small ensembles. If only two are possible, the first organizations should be a mixed chorus and a girls' glee club.

I. Objectives

- A. Develop vocal skills
- B. Learn to sing in tune with good tone quality
- C. Develop sufficient skill in reading music in unison and parts to carry a part independently
- D. Learn to use and understand basic music terms
- E. Perform a wide variety of suitable, artistic music within the range and textual understanding of the students
- F. Gain a knowledge and understanding of choral works
- G. Identify some musical forms
- H. Develop discrimination in listening
- I. Develop more refined artistic interpretations of the different musical moods

II. Content

- A. Performance skills
 - 1. Continue the development of singing skills
 - a. Stress in-tune singing and encourage good tone quality
 - b. Develop precision in attacks and

- releases and work for clear, distinct diction, fine balance, and blend
- c. Develop skill at subordinating an inner or supporting part of another line in music
- d. Frequent testing of boys' voices to determine classification and to diagnose and correct any difficulties
- e. Extend vocal ranges by vocalizing in unison and parts
- f. Listen discriminately to student's voice for tone quality, pitch, articulation, and ability to blend
- g. Provide solo opportunities for selected students and ensemble opportunities for those who are interested
- 2. Increase the ability to translate notation from the printed page into actual sound
 - a. Read in unison and parts by syllable, letter, or numbers
 - b. Include notation containing both scalewise material and intervals in major and minor keys with some chromatic alteration
 - c. Include rhythmic patterns in simple and compound meters
 - d. Interchange voice parts to increase reading ability
 - e. Begin work in the F clef
 - f. Provide opportunities for accompanied and a capella singing
 - g. Develop aural skill by having students do dictation of melodic and harmonic material
- B. Musical understanding
 - 1. Develop an understanding of choral works performed
 - a. Text
 - b. Form
 - c. Characteristics of style
 - d. Period
 - e. Composer
 - f. Texture
 - 2. Materials
 - a. Use a wide variety of materials covering the best in choral literature from varied periods and composers
 - b. Choose material suitable to the range and textual understanding of the students
 - 3. Continue the development of under-

- standing and use of basic musical terms
- 4. Discuss form in music and forms of music
 - a. Two-part, three-part
 - b. Chorale
 - c. Cantata
 - d. Oratorio
 - e. Opera
 - f. Madrigal
 - g. Motet
 - h. Phrases, motives, periods, and sequences
 - i. Melodies which are repeated with altered rhythms or harmonies
 - j. Rhythms which are repeated with altered melodies
 - k. Use talented students to prepare and perform background material and special selections for the class
- 5. Discuss melodic, harmonic, rhythmic, and contrapuntal structure of music sung in class
- 6. Have the students learn and conduct two, three, four, and six meter
- 7. Discuss stage presence and poise
- 8. Provide opportunities for composing simple harmonizations and descants for familiar or original melodies and to improvise bass parts using I, IV, and V, chords

III. Materials and teaching aids

- A. Piano and pitch pipe
- B. High-fidelity phonograph
- C. Recordings of many periods and styles
- D. Overhead and opaque projectors
- E. Films and projector
- F. Choral risers
- G. Choral folders
- H. A library which contains
 - 1. Resource material on composers, listening, music history, and voice
 - 2. An ample, balanced collection of quality music representing all types and periods of music with additional sight-reading and warm-up material

IV. Related experiences

- A. Attendance at concerts, planned and evaluated
- B. Instructional assembly programs
- C. School sings
- D. Music festivals and clinics
- E. Church choirs
- F. Community groups

V. Evaluation

- A. Are pupils becoming more discriminat-

- ing listeners?
 - B. Do students show an enthusiasm for music?
 - C. Do students continue participation in music outside of school and in high school?
 - D. Do tests show improvement in musical skills such as singing and reading?
 - E. Do comprehensive examinations show knowledge and understanding regarding characteristics of style, period, and structure?
- VI. Schedule** should be two or three rehearsal periods per week during normal school hours
- VII. Summer Program**
- A. Choral groups could be an integral part of a local summer program with opportunities for the more talented to take individual or small group vocal lessons
 - B. Attendance at summer clinic is an excellent extension of the music program

Senior High School

I. Objectives

In addition to the objectives of the overall music program that are set forth in our philosophy, vocal music organizations should specifically:

- A. Provide opportunities for expansion and application of previous music experiences
- B. Provide an instructional program for the development of musicianship through the choral experience from a two-fold standpoint
 - 1. Understanding of concepts of the structure and style of music, and development of aural reading skills
 - 2. Development of performance skills related to the use of the singing voice and ensemble techniques
- C. Provide learning experiences which continue to encourage the appreciation and use of the choral art forms

II. Content

- A. Study and performance of choral literature representing the various periods and styles to include the development of concepts of melody, rhythm, texture (harmonic-contrapuntal), and form characteristics applied to period or style
- B. Use of rehearsal literature and related materials to provide for achievement of abilities to understand, hear, and read modes and scales, melodic intervals, rhythm patterns, fundamental harmonic progressions and cadences, contrapuntal

textures (canon, imitation, fugue), and formal designs (motive, phrase, sentence, part, etc.)

- C. Development of fundamental performance skills through classroom and applied instruction
 - 1. Correct vocal production
 - 2. Diction and articulation
 - 3. Ensemble development of balance, blend, attack, and release
 - 4. Performance behavior of poise, self-confidence, appearance, and etiquette

III. Techniques and Procedures

- A. All students should be given an opportunity to participate in appropriate choral organizations according to their interests, abilities, and background. It is recommended that there be a minimum of one select mixed chorus and one or more feeder groups. Further organizations may be added.
- B. Solo or small ensemble participation should be a part of each student's choral experience.
- C. Use voice classification to assign the student to the choral part best suited to his voice and his further development.
- D. Rehearsal procedure should be carefully planned. See Appendix — N for one successful type of plan.

IV. Materials and Teaching Aids

- A. Choral library
 - 1. Representative sacred and secular music from all historical periods
 - 2. Technique books and materials for applied music
 - 3. Representative solo and small ensemble literature
- B. Audiovisual instructional aids and other basic equipment
 - 1. Tapes, records, and scores
 - 2. Tape recorders and record players
 - 3. Films, slides, and projectors
 - 4. Radio, television, and commercial movies
 - 5. Keyboard
 - a. Grand piano for large rehearsal areas
 - b. Smaller upright pianos and organ for practice areas
- C. Books and periodicals in the school library for study and reference.
- D. Programmed instruction may be used. See Appendix I

V. Related experiences

- A. Instructional assembly programs for the

rest of the student body such as demonstration-discussion of styles, form, or period which might lead to continued discussion in homeroom or class.

- B. Operettas or musicals. The production and the performance should not interfere with the regular school program
- C. Participation in music activities outside of school such as church choirs and community music organizations
- D. Music festivals and contests
- E. Organized field trips to musical events
- F. Student conducting
- G. Madrigal groups, smaller ensembles, duets, quartets, trios, and solos

VI. Evaluation

- A. Periodic appraisal of individual student progress in knowledge, understanding, and appreciation of music
- B. Constant analysis of performance capabilities during rehearsals
- C. Periodic appraisal of the choral rehearsal and performance
- D. Regular check to see that each choral student has had a satisfying experience in a large choral group and in a small ensemble or in solo work

VII. Schedule

It is recommended that each major music organization maintain its place in the school program as a curricular subject with teacher load, time allotments, and credit comparable to those of other elective subjects.

- A. Major vocal groups should meet once each day for a full period as a part of the regular school day.
- B. Training vocal groups should meet a minimum of three, and preferably five, full periods each week during regular school hours.
- C. A normal load of teaching should be expected of the vocal instructor.
 - 1. A definite part of the instructor's teaching load should be devoted to individual and small group instruction for the development of individual student's skills in, and exposure to, the finest standard literature of all periods. Implementation of this phase of the program should be made possible by allowing students to arrange their schedules in such a manner so

that they will have time during the regular school day for this type of instruction.

- 2. Research and planning time should be considered as part of the vocal instructor's day.

VIII. Summer Program

- A. All school districts should provide educational opportunities for individual study and group participation in vocal music.
- B. Area-wide activities such as festival choruses and summer clinics should be encouraged.

IX. Bibliography

- A. Darazs, Arpad and Stephen, Jay. SIGHT AND SOUND. Teacher's manual and student book.
- B. Garretson, Robert. CONDUCTING CHORAL MUSIC. Allyn and Bacon, Boston, 1961.
- C. Jones, Archie N. MUSIC EDUCATION IN ACTION. Brown and Co.: Dubuque, Iowa. Allyn and Bacon, 1960.
- D. Kortkamp, Ivan. 101 THINGS A CHOIR MEMBER SHOULD KNOW. Mohawk Pub.: Ottumwa, Iowa.
- E. Kortkamp, Ivan. THE ADVANCED CHOIR. Mohawk Pub.: Ottumwa, Iowa.
- F. Shanet, Howard. LEARN TO READ MUSIC. Simon and Schuster: New York, 1956.

X. Facilities

- A. A rehearsal room, equipped with a grand piano and of sufficient size to accommodate the largest choral organization, should be provided. This soundproof room should be acoustically constructed with humidity and temperature controls and adequate ventilation.
- B. Additional small practice rooms with pianos should be provided for applied music. A recommended ratio is one practice room for each ten to fifteen students.
- C. One or two larger rooms should be provided for ensemble rehearsals.
- D. Each major rehearsal room should be equipped with a grand piano.
- E. Adequate facilities and space should be available for orderly storage of materials, equipment, accessories, gowns, and supplies.

Related Secondary Music Experiences

Allied Arts

I. Definition

An allied or fine arts course is a combined-area approach to broadening and deepening the student's aesthetic response to and intellectual curiosity about works of art from the fields of music, visual arts, literature, theater, dance, and architecture and developing the student's understanding of their inter-relationships.

II. Objectives

- A. Broaden and deepen the student's aesthetic responses to and intellectual curiosity about works of art from all allied fields
- B. Enable the student to experience art—to hear and see art and know that it “is” more truly than it “means”
- C. Contribute to the student's appreciation for his cultural heritage and present environment
- D. Develop an understanding of the similarities and differences between the arts
- E. Motivate an intellectual curiosity about the artistic processes
- F. Help the student establish a basis for forming value judgments about works of art

III. Content

A. Experiencing art

1. How does one experience art?
2. How does art communicate?
3. What is art for?
4. What is art about?
5. What are the differences between art and science?
6. What are the mediums of the single arts and combined arts?

B. Elements

1. What are the elements of each art

medium?

2. How do the elements differ and how are they similar among the various arts?

C. Organization

How does the creative artist organize his elements to achieve unity, variety, contrast, and over-all design?

D. Style

1. How does the individuality of a creative artist affect a work of art?
2. How does the time and place in which an artist lived affect a work of art?

E. Critical judgment

1. How does the professional critic evaluate a work of art?
2. How does the amateur evaluate a work of art?

IV. Organization

To best achieve the goal of a fine arts course, the various fields of art should be taught together rather than separately. If it is impossible to develop a somewhat simultaneous approach, one field may be studied for a length of time and then another, but inter-relationships should still be established.

The allied arts course may be taught by one staff member with an adequate background in the fine arts. However, in most high schools, it will probably be necessary to use a team-teaching approach. In the case of team-teaching, there must be a strong attempt to correlate the work of all teachers. It is strongly recommended that all teachers be present at all class sessions or at least hold periodic class discussions led by the panel of instructors. If it is only possible for each instructor to meet the class individually, there must be frequent plan-

ning sessions between the staff.

Art mediums which may be combined in an allied arts course will usually fall into one of two groupings:

- A. Music and the visual arts
- B. Music and visual arts plus one or more from
 - 1. Literature
 - 2. Theater
 - 3. Dance
 - 4. Architecture

V. **Materials and teaching aids** include art slides, prints, recordings, works of literature, demonstration materials of all kinds, and reference books.

VI. **Related Experiences**

- A. Actual participation in one or more of the arts
- B. Live performances brought to the class
- C. Visiting specialists and artists brought to the class
- D. Field trips

VII. **Evaluation**

- A. Written or oral means to try to determine whether the quality of the student's judgment has improved
- B. Observational evidence of change in behavior and attitudes. For example, does he seek out opportunities for contact with these arts outside the classroom?
- C. Quantitative type of evaluation which involves simple recall of factual matter

VIII. **Schedule**

It is possible to offer a course consisting of music and the visual arts for either one semester or one full year. The combination of music and the visual arts plus one or more mediums from literature, theater, dance, and architecture should be offered only on a full year basis. Allied arts courses are recommended for junior and senior students and should be given full academic credit.

IX. **Summer Program**

As an enrichment course, an allied arts course is especially adaptable to a summer program.

Appreciation and History of Music

I. **Objective**

Develop perceptive listening through the application of musical understanding to enhance aesthetic responses

II. **Content**

- A. Style characteristics of the musical eras from ancient times to the present

- B. Composers' lives with reference to the culture in which they lived
- C. History of musical performance

III. **Organization**

- A. Period approach, but not necessarily in chronological order
- B. Units
- C. Topical approach

IV. **Materials and Teaching Aids**

- A. Record players and tape recorders of good high fidelity quality are most essential.
- B. A library of at least two hundred high quality phonograph records is needed in order to adequately represent composers, styles, periods, and performance media.
- C. Reference books should be readily available.

V. **Related Experiences**

- A. Recitals
- B. Concerts
- C. Performances by school groups
- D. TV and radio programs

VI. **Evaluation**

Does this student apply musical understanding to music he hears?

Music Theory

I. **Objectives**

- A. To read music accurately and expressively
- B. To hear music from the score
- C. To know basic principles of musical structure
- D. To have an awareness of the relationships between structure and performance
- E. To have insight into the implications of structure for performance
- F. To have a highly developed aural awareness of melodic, harmonic, and rhythmic movement
- G. To hear the harmonic implications of melody
- H. To read an orchestra score
- I. To write what is heard and to hear what is written
- J. To play by ear and to improvise accompaniments to melodies within the limits of the student's ability to play the piano

II. **Content**

- A. Science of sound pitch, quality, harmonic series, dynamics, and acoustics
- B. Pitch staff degrees and letter names, Great Staff, clefs, piano keyboard pitches, and pitch dictation

- C. Rhythm: organization of pulses into meter, meter signatures, bar lines, measures, notes, rests, rhythmic patterns in simple and compound meters, rhythmic dictation, and keyboard melodies illustrating rhythmic examples
- D. Scales: origins and modes
 - 1. Major and minor scales, relative major and minor, natural, harmonic and melodic minor scales, parallel major and minor
 - 2. Circle of keys in order of sharps and flats
 - 3. Scales played on keyboard, both hands with fingerings
 - 4. Chromatic scale, 12 tone arbitrary scale, whole tone scales, and the creation of new scales
- E. Transposition
 - 1. Written transpositions extending to the interval of a fifth
 - 2. Melodies transposed at the keyboard extending to the interval of a third
- F. Intervals — melodic and harmonic
 - 1. Classifications, inversions-chromatic alterations
 - 2. Keyboard experiences
 - 3. Dictation: melodic and harmonic intervals and melodies
- G. Chords
 - 1. Triads found in the major and minor modes
 - 2. Triad classification by name and number
 - 3. Seventh chords on major and minor scale degrees
 - 4. Ninth, eleventh, and thirteenth chords
 - 5. Keyboard experiences
 - a. Chord playing and identification
 - b. Melodies with simple chord accompaniment
 - c. Improvisation
 - 6. Harmonic dictation
- H. Inversions
 - 1. Root positions
 - 2. Triad and seventh chord inversions
 - 3. Figured bass for triads, seventh chords, and their inversions
 - 4. Keyboard: chords from a figured bass
 - 5. Harmonic dictation
- I. Cadences and basic chords
 - 1. Authentic and plagal cadences in major and minor
 - 2. Principles of voice leading
- 3. Authentic cadences: IV chord, I 6 4 chord, II.
- 4. Cadences: dominant of the subdominant and the dominant of the dominant
- 5. Keyboard experiences using root, third, and fifth in the soprano part
 - a. Cadences using root, third, and fifth in the soprano
 - b. Melodies accompanied by simple 6 chord positions
 - c. Improvisations
 - d. Hymns, folk songs, and easy accompaniment
- 6. Harmonic dictation
- J. Harmonizing the melody
 - 1. Three and four-part writing
 - 2. Original composition-phrases, periods, two and three-part, any form
- K. Secondary dominants and modulations
- III. Techniques and Procedures
 - A. It is strongly urged that the primary emphasis be on integrating singing, listening, and keyboard experience with some written applications.
 - B. Some evaluation of the knowledge of rudiments of music should be made to establish and determine a starting-point.
 - C. Opportunities for and advantages of the use of programed instructional materials should be explored.
- IV. Materials and Teaching Aids

Tape recorders, minimum of two pianos, electric keyboards, films, film strips, permanent ruled staff chalkboard, and bulletin board
- V. Related Experiences

The writing of original compositions to be performed by chorus, orchestra, band, small ensembles, and student soloists
- VI. Evaluation

A continuing process of class assignments and oral and written tests
- VII. Schedules
 - A. Music theory should be an academic course with full credit and open to juniors and seniors.
 - B. Music theory should be offered to a small group because of the need for individual instruction.
- VIII. Summer Program

A music theory course with limited objectives would be feasible in a summer program.

Instrumental Experiences

K-6

I. Objectives

- A. Broaden students' musical experiences to produce wholesome personal growth, pleasure and satisfaction
- B. Meet students' individual needs
- C. Develop students' musical concepts to their fullest capacity
 - 1. Musical comprehension
 - 2. Creative feeling
 - 3. Musical discrimination
- D. Extend students' technical facilities

II. Content

- A. Fundamental musical understandings
 - 1. Knowledge of the key signatures basically common to the instrument and ensemble
 - 2. Recognition of major and minor scales and tonalities
 - 3. Playing in tune
 - 4. Understanding the phrase line
 - 5. Recognition and analysis of beats in rhythm patterns in 2 3 4 6 3 meters
4 4 4 8 8
 - 6. Common music terminology such as Andante, Allegro, Crescendo, Dimuendo, Legato, Staccato, D.C., and D.S.
- B. Basic skills that should be introduced at the elementary level
 - 1. Strings
 - a. Instrument care
 - b. Proper hand and arm positions
 - c. Right hand controls
 - (1) Legato
 - (2) Detache
 - (3) Accent
 - (4) Staccato

- (5) Changing from string to string
- (6) Hand position on bow
- (7) Left and right hand pizzicato
- d. Left hand controls
 - (1) Playing positions
 - (2) Instruction in the fundamental positions
 - (a) First and third-violin and viola
 - (b) First and fourth-cello
 - (c) First and one-half-bass
 - (3) Correlation between finger patterns, key signatures, and clefs
 - (4) Vibrato, if ready
 - (5) Simple double stops

2. Winds

- a. Instrument care
- b. Posture, hand positions, and playing positions
- c. Embouchure
- d. Proper breathing
- e. Correct fingerings
- f. Comfortable playing range of instrument
- g. Articulation
 - (1) Staccato
 - (2) Legato
 - (3) Slur

3. Percussion

- a. Instrument care
- b. Hand stick and mallet positions
- c. Correct basic musical concepts of rhythm and volume control
- d. Use of basic percussion instruments including mallet instruments

III. Organization

A. Introduction

1. Instruments and instrumental music should be presented to kindergarten children. The use of instruments can be inter-related with the visual elements of music, listening to good music, and moving to music.
 2. Instrumental playing skills may be introduced in the primary grades with the use of song flute, recorder, or mallet type instruments as a part of the general music program but not a pre-band activity.
- B. Proper placement in the instrumental program should follow appropriate testing devices, diagnostic, or achievement are recommended. These become a subsequent teaching aid such as "Musical Aptitude Profile — Gordon and Watkins — Farnum Performance Scale."
- C. Initiation of the formal string, wind, and percussion programs of instruction should come in the fourth or fifth grade level. Beginning string instruction should start at the fourth grade level.
- D. Solo and ensemble experiences within the limits of their technical facility should be introduced as early as possible.

IV. Related Experiences

- A. Large ensemble groups (band and orchestra) in the elementary school should be an outgrowth of the basic program of instruction and are for the prime purpose of enrichment. Emphasis on performance for public relations purposes and entertainment is to be avoided.
- B. Demonstration programs by solo and small and large ensemble groups for the non-performing students is encouraged for expanding the latter's music horizons.

V. Evaluation

- A. Student musical growth
1. Does this student exhibit any evidence of wholesome personal growth along with pleasure and satisfaction?
 2. Is there evidence of this student's keener musical discrimination?
 3. Is there improvement in this student's technical facility?
- B. Reporting procedures
1. Report cards and written progress reports
 2. Frequent parent conferences in person or by telephone
 3. Weekly practice records including technical progress as well as practice

time

4. Progress is a continuous process

VI. Scheduling

- A. Minimum lesson experience should be a private or small class once a week during the school day.
- B. Minimum large ensemble experience should be once a week during the school day and should begin no later than the third month of study.
- C. Teacher load should be the same number of teaching hours as other staff.
- D. Research, planning, and between schools travel time should be considered part of a teacher's day.

VII. Summer Program

There should be a summer instructional program of both applied and ensemble instrumental music as a part of the total school curriculum. This does not imply a recreational program.

VIII. Facilities and Budgetary Items

- A. Physical facilities should be complete enough to adequately accommodate a concert size group with proper acoustics, proper lighting, ventilation, necessary equipment, and adequate instrument and music storage space.
- B. Sufficient budget provisions should be made to provide for a balanced instrumentation of first line quality harmony instruments and other necessary items.
1. Instruments
 2. Electro Tuner
 3. Metronome
 4. Pianos
 5. Hi-fidelity tape recorders and record players
 6. Music stands
 7. Music posture chairs
 8. Music library and storage
 9. Instructional materials including supplementary texts, technique books, and professional books
 10. Instrument repair and maintenance including piano tuning

IX. Select Bibliography

- A. National Education Division, MUSIC AND ART IN THE PUBLIC SCHOOLS, Washington, Research Division, National Education Association, 1963.
- B. The United States Department of Health, Education, and Welfare, MUSIC IN OUR SCHOOLS, Washington, U. S. Government Printing Office, 1964.
- C. Jones, Archie N. (ed.) MUSIC EDUCA-

TION IN ACTION. Boston: Allyn and Bacon, Inc., 1959.

- D. Andrews, Frances M. and Cockerille, Clara E. YOUR SCHOOL MUSIC PROGRAM. Englewood Cliffs, N. J.: Prentice Hall Inc., 1959.

Junior High School

I. Objectives for the junior high school are the same as the elementary program.

II. Content

A. Musical understanding should be developed through selected and graded music literature materials that show

1. Musical form
2. Style
3. Music history
4. Music theory

B. Performance experiences

1. Each student should become involved in solo and small ensemble experiences within the range of his technical facility.

2. Large organizations

- a. Major instrumental groups should be a part of the school curriculum.
- b. A second or training organization should be part of the school program. This group should be composed of students who have not as yet attained the level of proficiency needed to meet the minimum standards of the major group.

C. Continuing basic skills of the elementary school program

D. Additional skills that should be considered minimal for students completing the junior high school instrumental course

1. Strings

- a. Right hand controls (in addition to elementary skills listed)

- (1) Spiccato
- (2) Tremolo
- (3) Martelle

- b. Left hand controls (in addition to elementary skills listed)

- (1) Instruction in use of positions (shifting)
- (2) Vibrato

2. Winds (in addition to elementary skills as listed)

- a. Normal playing range of instrument
- b. Articulation: double and triple tonguing when ready
- c. Vibrato

- d. Alternate fingerings (positions) trill fingerings

3. Percussion (in addition to elementary skills as listed)

- a. Basic rudiments and their application to concert music
- b. Tympani and tuning procedures
- c. Differentiate between usage of concert and rudimental styles of drumming

4. Theory

- a. Knowledge of necessary clefs where applicable
- b. Knowledge of all key signatures
- c. Construction of major and minor scales
- d. Visual and aural perception and recognition of major, minor, diminished, and augmented chords
- e. Recognition and analysis of beats in additional rhythm patterns such as 9, 12, 5, 2 meters

8 8 4 2

III. Related Experiences

Participation in festivals of educational value such as those of the Wisconsin School Music Association district festivals and area clinic festivals should be considered as an extension of the school music program. Junior high schools are encouraged to take part on a limited basis.

IV. Evaluation

A. Student musical growth

1. Does this student exhibit any evidence of wholesome personal growth along with increase in pleasure and satisfaction?
2. Is there evidence of this student's keener musical discrimination?
3. Is there improvement in this student's technical facility?

B. Reporting procedures

1. Periodic evaluations should be made to determine the development of the students' performance skills, theoretical skills, and grasp of musical concepts.
2. Progress reports should be made to parents following the usual school procedures.
3. Existing procedures for giving credit in elective academic subjects should be followed.

V. Scheduling

A. Major groups should meet a minimum of three and preferably five periods a week

during regular school hours.

- B. Training groups should meet a minimum of two and preferably five periods a week during regular school hours.
- C. A normal teaching load should be expected of the instrumental instructor.
 - 1. A part of the instructor's time should be devoted to individual and small group instruction to meet the needs for developing skills and musicality.
 - 2. Generally, research, planning, and travel time between schools should be considered as part of the instrumental instructor's day.

VI. Summer Program

There should be a summer instructional program of applied and ensemble instrumental music as a part of the total school curriculum. This does not suggest a recreational program.

VII. Facilities and Budgetary Items

- A. Physical facilities in addition to elementary items listed
 - 1. Two instrumental rehearsal rooms are necessary. Dependent upon size of school and extent of the music program, more rehearsal space may be needed. If possible, these rooms should be located in an area of the school near the auditorium or gym and should have outside exits. Rooms should meet minimum Music Educators National Conference requirements as listed in their Bulletin Number 17. These specifications refer to size, acoustical treatment, proper lighting, and ventilation.
 - 2. The music area should contain practice rooms including large practice rooms for ensemble purposes. Refer to Music Educators Conference Bulletin Number 17.
 - 3. Adequate uniform storage space
 - 4. Library space and repair facilities
 - 5. Office space
 - 6. Audio equipment storage facilities
- B. Equipment and budget in addition to elementary items listed should provide for an instrumentation of first line quality harmony instruments and these additional items
 - 1. Uniforms where feasible
 - 2. Textbooks for reference
 - 3. Necessary office equipment and furniture

VIII. Select Bibliography

- A. Music Educators National Conference,

THE MUSIC CURRICULUM IN THE SECONDARY SCHOOLS, Washington, 1959.

- B. Music Educators National Conference, MUSIC BUILDINGS, ROOMS, AND EQUIPMENT, Washington, 1955.
- C. National Education Association, MUSIC AND ART IN THE PUBLIC SCHOOLS, Washington, Research Division, National Education Association, 1963.
- D. The United States Department of Health, Education, and Welfare, MUSIC IN OUR SCHOOLS, Washington, U. S. Government Printing Office, 1964.
- E. Jones, Archie N., (ed.). MUSIC EDUCATION IN ACTION. Allyn and Bacon, Inc.: Boston, 1959.
- F. Andrew, Frances M. and Cockerille, Clara E. YOUR SCHOOL MUSIC PROGRAM. Prentice-Hall, Inc.: Englewood Cliffs, N. J., 1959.

Senior High School

- I. Objectives for the senior high school are the same as for the elementary and junior high school portions of the program.

II. Content

- A. Fundamental musical understanding
 - 1. Music literature from all periods including contemporary should be selected and taught to enable the student to further his understanding of musical form, interpretive styles, music history, and theory.
 - 2. Applied instruction should be structured for the student to assure the continued development of performance skill using such studies as Arban, Peras, Wohlforth, and Fussell.
 - 3. Students should be involved in solo and small ensemble groups which stress independent, competent, individual performance, and also a sense of responsibility to others.
 - 4. Large organizations
 - a. Major instrumental groups, orchestra and band, should be a part of the school curriculum. Membership in these groups should be on an ability basis with every effort being made to obtain a controlled and well-balanced instrumentation.
 - b. Training organizations should be a part of the school curriculum. These groups would be composed of students who have not as yet

attained the high level of proficiency needed to meet the standards of the major instrumental groups.

- (1) This group should serve as a training experience for some and a terminal experience for others.
- (2) This group would range from a full complement to small ensembles, depending on department enrollment and the needs of these students.

c. Instrumental balance

Many times the intended effect of the composer or arranger is lost because of a director's lack of concern for the elements of balance.

(1) Orchestra

Traditional concepts of orchestral balance provide a standard of comparison for development of a well-rounded organization. Use of new developments in the construction of small size instruments, especially viola and string bass, will insure complete instrumentations of equally competent performers at all age levels. Early in the large group experience of the student, wind and percussion instruments should be added to the orchestra in order to obtain a complete orchestra sound. It is suggested that, even at the first stages, as little wind doubling as possible be used. This will provide extra incentive for the most capable wind performers who should be the basis of the wind component of the orchestra.

(2) Band

Band instrumentation should be approached at all levels in terms of a satisfying, musically balanced sound. Every attempt should be made at all levels to include bass and contra-bass harmony instruments in sufficient numbers to provide a musical

experience for both the performers and the listeners. Great care must be taken that the amount of sound produced by the more popular instruments, such as cornet, sax, flute, and drum, does not continually dominate the total sound of the performance group.

B. Continuing basic skills

These skills should be considered minimal for students completing the high school instrumental course.

1. Strings

In addition to elementary and junior high items previously listed

a. Right and left hand controls

(1) Dynamics contrast

(2) Advanced fingerboard techniques and position

b. Advanced usage of techniques and interpretations

2. Winds

In addition to elementary and junior high items previously listed, a continued refinement of applied skills

3. Percussion

In addition to elementary and junior high items previously listed, a continued refinement of applied skills with familiarization with other percussion instruments such as marimba, tympani, cymbal, vibes, gong, bass drum, Latin-American instruments, and traps

4. Theoretical skills in addition to elementary and junior high school items previously listed

a. Familiarity with all clefs

b. Simple dictation and ear training

c. Interval recognition

d. Chord building of tonic, dominant, and sub-dominant

- C. There is a growing trend towards the school giving credit for a student's private study with a competent professional musician. The talented student should be encouraged to study privately and credit should be given for his work if supervised by the local school.

III. Related Experiences

- A. Marching band, football and street, should be made up of students enrolled in the total band program. The marching band should be integrated into the band

curriculum and developed in such a manner as to make it primarily a musical experience as well as a marching discipline. Time spent on this activity should be limited to one or two half time shows and appropriate civic parades. Regarding commercially sponsored events, attention should be called to the Music Educators National Conference-School Administrators-Musicians Union Code of Ethics in the appendix.

- B. Pep band is a specialized service group to be regarded as an extra-curricular activity, with all necessary rehearsals outside of the regular limits of the school day. This group should feature music suitable for pep meetings and various athletic contests.
- C. Stage band consists of a specialized group composed of interested students who have developed a serious desire for this type of self-expression. This activity should give these students a chance to explore the disciplines and sensitive expression of "modern" jazz music. This should be regarded as a serious extra activity with scheduled rehearsals outside the framework of the regular school day. Culmination in carefully planned performances should serve as an incentive to this idiom.
- D. Pit orchestra for staged productions should be considered extra-curricular activity.
- E. Provision should be made for talented students to study a second instrument. If possible, this should preferably be a keyboard instrument.

IV. Evaluation

- A. Student growth in musicianship
 - 1. Does this student have standards of discrimination?
 - 2. Is there improvement in this student's technical facility?
- B. Reporting procedures
 - 1. Systematic evaluations should be conducted for more than seating. Periodic evaluations are needed to insure high standards of performance skills and music sensitivity, intelligent comprehension, and practical application.
 - a. Ear training and melodic dictation
 - b. Score comprehension including form and basic theory
 - c. Periodic styles and music history
 - 2. Progress reports should be determined

ed by established school procedures.

- 3. Full credit should be granted for those instrumental music courses meeting daily for a full period, with a proportionate fractional credit granted for those meeting for fewer or shorter periods.

V. Scheduling

- A. Major instrumental groups should meet once each day for a full period as a part of the regular school day.
- B. Training instrumental groups should meet a minimum of three and preferably five full periods each week during regular school hours.
- C. A normal load of teaching should be expected of the instrumental instructor.
 - 1. A definite part of the instructor's teaching load should be devoted to individual and small group instruction for the advanced development of individual student's skills and exposure to the finest standard literature of all periods. Implementation of this phase of the program should be made possible by allowing students to arrange their schedules in such a manner that they will have a time during the regular school day for this type of instruction.
 - 2. Research and planning time should be considered as part of the instrumental instructor's day.

VI. Summer Program

There should be a summer instructional program of applied and ensemble instrumental music as a part of the total school curriculum. This does not imply a recreational program.

VII. Physical Facilities and Equipment

- A. Rehearsal rooms
 - 1. If possible, these rooms should be located in an area near the auditorium or gym. They should have outside exits. Rooms should meet minimum Music Educators National Conference requirements as given in their Bulletin Number 17. Requirements as to size, acoustical treatment, proper lighting, and ventilation are specified
 - 2. The music area should contain practice rooms including large practice rooms for ensemble purposes. Refer to the Music Educators National Conference Bulletin Number 17
 - 3. Adequate uniform storage space

4. Library space and repair facilities
 5. Office space
 6. Audio equipment storage facilities
- B. Equipment and Budget

In addition to previous elementary and junior high items, an adequate budget should provide a complete instrumentation of first line quality harmony instruments and other necessary items such as

1. Additional harmony instruments for complete symphonic instrumentation.
2. Additional percussion equipment
3. Marching band equipment
4. Uniforms

VIII. Select Bibliography

- A. Music Educators National Conference, THE MUSIC CURRICULUM IN THE SECONDARY SCHOOLS, Washington, 1959.
- B. Music Educators National Conference,

MUSIC BUILDING, ROOMS, AND EQUIPMENT, Washington, 1955.

- C. National Education Association, MUSIC AND ART IN THE PUBLIC SCHOOLS, Washington, Research Division, National Education Association, 1963.
- D. The United States Department of Health, Education, and Welfare, MUSIC IN OUR SCHOOLS, Washington, U. S. Government Printing Office, 1964.
- E. Jones, Archie N., (ed). MUSIC EDUCATION IN ACTION. Allyn and Bacon, Inc.: Boston, 1960.
- F. Snyder, Keith D. SCHOOL MUSIC ADMINISTRATOR AND SUPERVISOR. Allyn and Bacon, Inc.: Boston, 1959.
- G. Andrew, Frances M. and Clara E. Cockerille. YOUR SCHOOL MUSIC PROGRAM. Prentice-Hall, Inc.: Englewood Cliffs, N. J., 1959.

Group Keyboard Experiences

I. Objectives

- A. Promote musical understanding of notation, rhythm, and appreciation through keyboard study
- B. Provide a medium for individual musical expression and artistic and creative achievement
- C. Develop score-reading and ear-training along with keyboard facility
- D. Provide a constructive form of social and recreational enjoyment
- E. Enrich the lives of all students with another insight to music literature

II. Content

A. Grades K - 1 - 2

1. Exploratory study of the keyboard instruments through eye, ear, and touch of the black and white keys
2. Octave repetition
3. High and low tones
4. Loud and soft
5. Pitch names in five finger patterns
 - a. Letters
 - b. Scale numbers
 - c. Syllables
6. Identifying musical symbols on flash cards
7. Simple rhythms for clapping, counting, and playing

B. Grade 3

1. First five notes of scale in all keys, finger and hand position
2. Chords
 - a. Tonic chord skips
 - b. Solid chords, major and minor
 - c. V₇ chord, right and left hands
 - d. I chord, pedal tones on organ
 - e. Transposition to different keys
3. Sostenuito pedal
4. Dynamics and nuances
5. Organ stops and registration
6. Musical symbols and terms
 - a. Great Staff

b. Swell

c. Great Manuals

7. Rhythm pattern — dotted quarter and eighth

C. Grade 4

1. One octave scale: C-G-D-A-E-F-B^b-E^b-A^b in major and relative minors
2. Cadence chords, hands separately in above keys
3. Organ tonic and dominant pedal tones with the corresponding left and right hand triads
4. Sequential forms of finger patterns
5. Musical interpretation of phrasing and moods
6. Memorization of music
 - a. Score
 - b. Mental picture
 - c. Repetition
 - d. Singing
 - e. Writing

D. Grade 5

1. Expansion of previous content
2. Ear training and dictation
3. Simple musical forms such as Clementi Sonatinas
4. Reading scores in both clefs
5. Coordination of hand and foot in organ pedal study

E. Grade 6

1. Expansion of previous content
2. Arpeggios
3. Variations of chord playing
 - a. Solid
 - b. Broken
 - c. Divided
4. Czerny Etudes
5. Accompaniments for other instruments and voices
6. Organ melody patterns on the different manuals
7. Organ melodic movement from treble to bass

8. Memory selections

F. Grade 7

1. Two or three octave major and relative minor scales
2. Two octave chromatic scales for each hand
3. Broken chords, arpeggios, and V, arpeggios of two octaves for each hand
4. Harmonization of simple melodies
5. Accompaniments of Class C solos of Wisconsin School Music Association Festival compositions
6. Wisconsin School Music Association Class C piano compositions listing of festival numbers for memorization
7. Music for study of styles in playing
 - a. Bach
 - b. Mozart
 - c. Schumann
 - d. Mendelssohn
8. Songs of fifth grade texts for sight reading with expression at piano or organ
9. I and V₇ chords for reading the hands and pedal parts simultaneously using the pedal tones with the left toe

G. Grades 8 and 9

1. Continuation of previous content
2. Full octave to extend hand position in chord playing
3. Advanced keyboard literature
 - a. Two-part Bach Inventions
 - b. Easy Beethoven Sonatas
4. Circle of 5ths and 4ths
5. Wisconsin School Music Association Class C and B listing of festival numbers for memorization

H. Grades 10, 11, and 12

1. Continuation of previous content
2. Songs and compositions of D and C grade level of the Wisconsin School Music Association Festival List for sight-reading
3. American folk songs for playing melodies by ear with harmonies
4. Wisconsin School Music Association Festival List of piano and organ selections for memorization of four or more numbers

III. Experiences

- A. Realizing the terms "high" and "low" in terms of the sounds from various areas of keyboard instruments
- B. Playing five-finger patterns in any major scale with each hand separately and then simultaneously

C. Playing major triads chromatically

D. Playing duple and triple rhythms

E. Using I, V, and V₇ chords as accompaniments to simple songs in different keys

F. Organ-playing tonic triads with pedal tones in C, F, and G

G. Hand and five-finger pattern playing

1. In the air
2. On flat surfaces
3. On desk keyboard
4. Instrument keyboard

H. Transposing to different keys

1. Three or more tones
2. Chords
3. Familiar melodies

I. Understanding terms

1. Great Staff
2. Swell
3. Great Manuals on Organ
4. Foot pedals
5. Organ stops
6. Registration
7. Touch
 - a. Legato
 - b. Staccato
8. Sostenuito pedal
9. Dynamics and nuances

J. Improvising

IV. Evaluation

A. Grades K, 1, and 2

1. Is the child aware of the groupings of black keys?
2. Is the child able to identify and play high and low tones?
3. Can the child play the octaves of a specified pitch?
4. Can the child play a repeated note in time with a given clap?
5. Can the child identify musical symbols on flash cards?

B. Grade 3

1. Can the child read from a score and play a five-finger pattern?
2. Does the child understand a scale as an arrangement of tones from any note?
3. Can the child play the first five notes of the scale in all keys?
4. Can the child play major triads? I, V, V₇ chords as accompaniments?

C. Grade 6

1. Does the child have the finger dexterity and scale concept to play one octave scale runs to four sharps and four flats in major and relative minor scales?

2. Can the child play chord cadences and harmonize simple songs using I, IV, V, and V₇ chords?
3. Can the child coordinate organ pedal tones with triads in left and right hands?
4. Has the child some security in planning his memorization of a specific musical composition?

D. Grade 9

1. Has the student acquired understanding and skill in playing two-octave major and relative minor scales, chromatic scales, broken chords and arpeggios?
2. Can the student transpose melodies and chords?
3. Is the student able to accompany simple vocal or instrumental selections?
4. Has the student memorized three or more compositions of Class C or B level in the Wisconsin School Music Association's Festival listing?

E. General Program Evaluation

1. Has there been musical growth and understanding through keyboard experiences?
2. Has provision been made for non-selective and specialized keyboard teaching?
3. Is the program coordinated with other departments of musical learning?
4. Has progress been made in learning of rhythmic patterns, phrasings, and musical vocabulary?
5. Has provision been made for creative expression?
6. Does the program provide a variety of musical experiences?
7. Has emphasis been placed upon quality in selection and performance of keyboard literature?

V. Organization

- A. Lower elementary group keyboard program may be taught by a specialist or a classroom teacher with some proficiency on the keyboard.
- B. The upper elementary keyboard program may be organized according to the following groupings
 1. Classes composed of thirty each for unison class instruction in a weekly lesson of thirty to forty minutes with a total accommodation of about one hundred fifty students. In addition, there should be supervised practice

once or twice weekly at piano, desk keyboard, or organ for the same length of time

2. Classes of twelve each meeting for fifteen to twenty minutes daily in ability groupings with two or more pianos with a total daily accommodation of fifty or more students
3. Organ instruction of twenty minutes weekly for individual lessons with a weekly accommodation of five to twenty students
4. Electronic piano laboratory with units of six to twenty-four instruments plus master console and earphones which will accommodate six to twenty-four students working quietly, individually or in unison, for daily or weekly classes

C. Junior and senior high school should have a credit class of twelve to sixteen students meeting for a fifty minute period two or three times weekly and alternating with other half-credit offerings such as physical education.

VI. Facilities Recommended as Minimum

- A. Two or more pianos or electronic keyboard and one or more organs with benches of proper height
- B. Flat desks large enough for music book and simulated keyboard
- C. Chalkboard, bulletin board, metronome, and study books
- D. Tapes, records, scores, tape recorders, and record players
- E. Earphones for electronic organs and pianos
- F. Pictures, films, slides, and projectors
- G. Books on musical terms, history, composers, musical periodicals, music charts, and flashcards
- H. Provision for semi-annual tuning and maintaining equipment A-440

VII. References

- A. Suggested keyboard literature of state festival lists
- B. Song series of various elementary school music publications
- C. Piano courses
 1. Leila Fletcher Piano Course
 2. Ekstein Piano Course
 3. Frances Clark Series, Birchard-Summy
 4. Guild Musicianship Book, Part I; edited by Lidfors-Birchard-Summy
 5. Oxford Piano Course, Carl Fischer

- 6. Thompson Piano Course — Willis
- 7. Williams Piano Course — Boston
- D. Haydn, Mozart, and Beethoven Sonatas — Any edition
- E. Bach
 - 1. Six Little Preludes for Beginners — Any edition
 - 2. Twelve Little Preludes for Beginners
 - 3. Two-part Invention
 - 4. Three-part Invention
- 5. Well-Tempered Clavichord I and II
- F. Studies by Czerny
- G. Studies by Clementi
- H. Organ
 - 1. Pace — McGhee Music for Organs Series, Skills and Drills, and Music for Organs
 - 2. Sonatinas and Sonatas — Organ Keyboard literature as published for various makes of organs
- I. Harvard Dictionary of Music



APPENDICES

Function of Professional Organizations

Wisconsin School Music Association

The Wisconsin School Music Association is an organization dedicated to the furtherance of music education in all schools. Membership is open to any high school, junior high school, or elementary school of any parochial or public school system in our state.

As stated in the constitution, one of the purposes of the organization is to "stimulate interest in the study of music in public and parochial schools and to develop a desire for good music in schools and communities." One of the most effective ways of reaching this objective is through the participation in the Solo-Ensemble and Concert Organization Concert-Festivals, which are annually sponsored by the WSMA. Independent practice, close and detailed study of required selections, and a valid critique of the final performance lead to a better understanding of music and develop a higher level of musicianship in all who participate.

The Wisconsin School Music Association offers a consultant service to all member schools. Administration and music educators are encouraged to submit problems and questions concerning all phases of music education to the Association. Teachers in small schools or in school systems which do not provide music administrative leadership are particularly invited and encouraged to regard the WSMA as their personal music consultant.

Other functions of the WSMA include the spon-

sorship of clinics in various areas of the state, the awarding of scholarships to outstanding young musicians, and the publishing of the official magazine, *The Wisconsin School Musician*.

Wisconsin Music Teachers Association

The Wisconsin Music Teachers Association is an affiliate of the Music Teachers National Association. This organization is composed largely of private music teachers, but includes public school and college teachers also. Among the attributes of this state organization is a certification program for private music teachers. The basic purpose of this plan is to raise the standards for private instruction in keyboard instruments, voice, and orchestral instruments.

With public schools encouraging private music study and with the cooperative program in which the Wisconsin Music Teachers Association, the Department of Public Instruction, the University of Wisconsin, and the Wisconsin Music Educators Conference are working together to provide inservice opportunities for music teachers, the Wisconsin Music Teachers Association along with its certification program is important to public education.

The certification program for private teachers meets the standards recommended by the National Association of Schools of Music. Included in this plan is a provision for student examinations as further proof of the teacher's ability to teach his specialty within the field of music.

The Wisconsin Music Educators Conference

The Wisconsin Music Educators Conference functions as the voice of professional music education in the state. Professional alignment comprises the machinery for the dialogue that must take place if the organization is to act effectively for state music education.

The Wisconsin Music Educators Conference shares the services of a full-time executive secretary with the Wisconsin School Music Association, an organization that provides close articulation between representatives of school music and school administration in the state. The elected officials of the Wisconsin Music Educators Conference serve continuing terms as President-Elect, President, and Past-President to provide a continuous chain of administrative services. The executive committee membership is rounded out with the ex-officio membership of the State Supervisor of Music, thus allowing for communication with the office of the State Superintendent of Public Instruction. Committee memberships are appointive and are utilized to carry on the specialized functions of the organization.

Leadership activities of the Wisconsin Music Educators Conference include the planning of the music sectionals at the November convention in Milwaukee of the Wisconsin Education Association and joint planning with other allied agencies for the January State Music Convention at Madison.

The Wisconsin Music Educators Conference is an affiliate of the Music Educators National Conference and members share jointly the benefits that accrue from the work of both organizations.

The joint address of the Wisconsin Music Edu-

cators Conference and Wisconsin School Music Association is 115 West Main Street, Madison, 53703.

Music Educators National Conference

Music Educators National Conference is a department of the National Education Association and has a long history of being the principal voice of school music. The broad purpose of the MENC is "The Advancement of Music Education."

The organization developed from a meeting in 1907 in Keokuk, Iowa. It now comprises a number of interlocking commissions, committees, and associated bodies, each devoted to a particular aspect of music education. Payment of the prescribed dues entitles one to all of the privileges of active membership in the Music Educators National Conference and the State Music Educators Association for the current membership year.

The MENC regularly publishes the Music Educators Journal, the Journal of Research in Music Education, and an enlarging series of special volumes and pamphlets. The national conference meets in the spring of even-numbered years and is divided into six regional sessions in intervening years. Meetings of the affiliated state groups ordinarily are held each winter.

MENC member may affiliate with the International Society for Music Education, which had its first meeting in Brussels in 1953.

The National Education Association is representative of the entire teaching profession. Music-teachers are part of its ranks and have meetings as part of the NEA annual convention. MENC maintains offices with its parent organization, the NEA, at 1201 Sixteenth Street, Northwest, Washington, D. C., 20036.

Special Services Available

University of Wisconsin Extension Music Department

Two courses in the study of elementary music theory as an introduction to the aural and written aspects of music provide an opportunity for prospective music majors to do some intensive preparation for college. Students may enroll individually or high schools may enroll a group to enrich a curriculum and solve administrative and teaching problems.

Each summer on the Madison campus, there are three two-week clinic sessions for high school students and two one-week sessions for junior high students. On campuses of the Extension Centers, there are one-week clinics to allow students to live at home and benefit from this specialized training. Music conductors and vocal and instrumental specialists provide direction in music study and development. In addition, comprehensive social and recreational programs are provided for these youth.

The 4-H Band and Chorus give an opportunity

for an out-of-school music experience. This summer activity adds to local educational music programs. All-expense-paid trips and tours in June, August, and November provide unique learning situations for high school music students.

The Badger Girls' State Band and Chorus furnish intensive rehearsal and concentrated training and lead to a public performance as a climax to the total program.

Library services are available at extension headquarters. Any inquiries should be addressed to the librarian, University Extension Division, University of Wisconsin, 432 North Lake Street, Madison, Wisconsin, 53706.

As needs develop, workshops may be arranged to serve students or instructors in any part of the state. Concerts may be planned with local administrations to bring artist musicians to any section of Wisconsin with a program designed for any group. Booking services for resident musical artists or any professional clinician who is specifically desired can be arranged by the Extension Music Department. Mail such requests to Miss Grace

Chatterton, Coordinator for the Performing Arts, Extension Music Department, University of Wisconsin, 606 State Street, Madison, Wisconsin, 53706.

Two correspondence courses are offered for educators desiring to earn university credit and to expand their knowledge in the appreciation and history of music. These courses cover the elements of music, structural forms, style periods, and representative composers from 1600 to the present day.

A band contest is held each August during the State Fair to provide incentives and objectives for high schools with summer programs. A competent music educator from out of state critiques each band to assist it in the total program of music study.

A three-day summer institute to provide intensive assistance in elementary music education is offered in cooperation with the State Department of Public Instruction and the University Schools of Music and Education. Practical materials are used to serve both the classroom teachers and music supervisors.

Specialists and demonstration bands are utilized to present latest ideas at a two-day marching band clinic held each August.

A three-day in-service training program for music educators at all levels is an annual January event planned by the State Department of Public Instruction, Wisconsin School Music Association, the Wisconsin Music Educators Conference, the Wisconsin Music Teachers Association, the Extension Music Department and the Schools of Music and Education of the University of Wisconsin. This is a concentrated program headed by nationally acclaimed authorities.

WHA and the State Radio Network

One of the most effective tools in the service of music education is the WHA radio broadcast of the classroom music program; a broadcast which has proven to be an effective and economical device well known in both schools and homes.

A wealth of inspiration and information is available from the programs of Wisconsin School of the Air. Through the cooperative efforts of many teachers and the personnel at the broadcast station, well-structured lessons are prepared for each program. Manuals are available to help the teacher plan the approach to and evaluation of each program.

The first Music of the Air program was initiated by Professor Gordon of the University staff in the 1930's. At that time the program was provid-

ing the main music class experience for a number of children. Today the picture has changed a great deal. Most of the schools now have music specialists periodically visiting the classroom in order to provide instruction and supervision. However, because of the time element, the classroom visits of these specialists are limited.

The use of the radio with the Let's Sing program on Wednesdays at 1:30 p.m. has been a very worthwhile experience for the music classes in the intermediate grades.

In addition to the singing programs offered by WHA, there is another schedule of programs emphasizing listening skills. This series is titled Music Time and is directed to both primary and intermediate classes. This enrichment experience provides materials from a wide range of the best recordings for classroom use. Music Time is well-planned and supplies the schools with an extra facility for good listening.

The thousands of children who have heard the Wisconsin School of the Air in school hours have had a personal introduction to purposeful listening. Over the air they have met wonderful people and thoughts that they would otherwise never have known. As adults, they may be led to the fine music of the university station and the state FM network. They may find a real satisfaction listening to the university courses, lectures, reports, readings, fine music, and plays that are features of this network. In this way a student's education will not end with school graduation because they will continue to learn through radio and television.

College Services

1. In-service training of teachers
2. Supplementary high school course offerings in summer
3. One day clinics as guest conductor, clinician
4. Performance of artists — in residence in the high schools — solos, ensembles, and large or major performance groups
5. Career day talks to prospective music majors
6. Establishment of experimental elementary and secondary music programs
7. Research in new techniques of instruction and their dissemination
8. New concepts included in teacher preparation
9. Assist in workshops and clinics throughout the state

Certification of Public School Music Teachers

Since 1949, all teachers of music in the public schools of Wisconsin have been required to hold a license to teach this special subject. The only exception has been the music teaching done by the elementary classroom teacher in her own classroom. These elementary classroom teachers are expected to have, as a minimum, a six semester hour music sequence as part of the degree program in elementary education.

The minimum requirements since 1963 for certification of music teachers are:

1. A bachelor's degree from an accredited institution in the field of teacher education.
2. Eighteen semester hours of professional education courses, including a minimum of 5 semester hours of student teaching, 3 semester hours of educational psychology or child development, and at least one methods and materials course pertaining to the level and phase of music to be taught. Some of the student teaching should be in music.
3. A recognized vocal or instrumental music education minor of 22 semester hours, plus at least 2 semester hours of special music methods.

Teachers with minors in the field of music have 7 years in which to acquire a music education major from an institution recognized as eligible to offer this major.

The desirable minimum for entering the field of music teaching is the combined music education major which prepares the teacher for all phases of music teaching in both secondary and elementary levels. Candidates having this major are not required to have a teaching minor.

With one exception, unlimited certificates in music education are granted only to teachers having music education majors and three years of successful teaching experience in the public schools of Wisconsin. The exception is the elemen-

tary school music unlimited certificate which may be granted to the teacher of elementary school music after three years of successful teaching, provided she has a major in elementary education, with a vocal or elementary school music minor.

The following are the Wisconsin minimum standards for music education majors and minors.

Minimums for Music Education Majors

It is recommended that the organization of the program of accreditation include courses grouped as follows:

- A. Basic courses for all music education majors
 1. Music theory
 2. Music history and appreciation
 3. Choral and/or instrumental organizations
 4. Conducting
 5. Student teaching
 6. Piano proficiency
- B. Additional basic courses for vocal music education majors
 1. Applied piano
 2. Applied voice
 3. Vocal techniques
 4. Elementary school methods
 5. Junior and senior high school methods
- C. Additional basic courses for instrumental music education majors
 1. Applied wind and/or stringed instruments
 2. Instrumental techniques (brass, woodwind, strings, and percussion)
 3. Orchestration and arranging
 4. Instrumental methods

Note: Vocal majors take A and B; instrumental majors take A and C; the combined vocal-instrumental majors take courses included under A, B, and C.

Semester Hours

A. Minimum semester hour requirements

1. Minimum for vocal and/or instrumental majors is 34 semester hours, plus 2-4

semester hours of music methods

2. Minimum for combined vocal and instrumental majors (broad fields major) is 54 semester hours, plus 6 semester hours of music methods

B. The following is a minimum program for a music education major

	<i>Instrumental</i>	<i>Vocal</i>	<i>Combined</i>
Music Theory..... (This includes ear training, sight singing, elementary and advanced harmony, keyboard harmony, elementary counterpoint, and form and analysis.)	12	12	12
Music History and Appreciation..... (Note: It was approved that this area be retained in the field of music rather than be categorized in the area of general culture.)	4	4	4
Conducting.....	2	2	2
Applied Music			
Wind and/or stringed instruments.....	4		4
Piano.....		2	2
Voice.....		2	2
(Note: Piano requirement for vocal and combined majors approved as 2 hrs. or third grade proficiency.)			
Instrumental Techniques.....	4		4
Choral Techniques.....		2	2
Orchestration and Arranging.....	2		2
Elementary School Methods and Materials.....		(2)	(2)
Jr.-Sr. High School Methods and Materials.....		(2)	(2)
Instrumental Methods and Materials.....	(2)		(2)
Piano Proficiency..... (Vocal and combined majors in compliance with the suggested AACTE Standards)	1st grade		
Choral Organizations.....		3 years	2 years
Band or Orchestra.....	3 years		2 years
Student Teaching (It is recommended that student teaching be done at the level on which the student intends to teach and that such student teaching include work on as many levels as possible.)			
Electives.....	6	10	20
TOTALS	34 sem. hrs. plus music methods	34 sem. hrs. plus vocal music methods	54 sem. hrs. plus 6 sem. hrs. of music methods

C. The following is a minimum program for a music education major

	<i>Instrumental</i>	<i>Vocal</i>	<i>Elementary</i>
Music Theory..... (Include sight singing, ear training, harmony through seventh chords, and keyboard harmony)	6	6	6
Music History and/or Appreciation.....	2	2	2
Applied Music			
Wind or string instrument.....	2		
Piano and/or voice.....		2	2
Instrumental Techniques..... (Brass, woodwind, string, and percussion instru- ments in fields other than applied major instru- ment)	2		
Choral Techniques.....		2	2
Conducting.....	2	2	2
Elementary School Methods.....			(2)
High School Vocal Methods and Materials.....		(2)	
Instrumental Methods and Materials.....	(2)		
Student Teaching.....	High Sch.	Jr. or Sr. HS	Jr. HS or Elem.
Electives.....	8	8	8
Piano Proficiency Level.....	1st grade		
Choral Organizations.....		2 years	2 years
Band or Orchestra.....	2 years		
TOTALS	22 sem. hrs. plus music methods	22 sem. hrs. plus music methods	22 sem. hrs. plus music methods

Subjects such as ear training, sight singing, instrumental techniques, and vocal techniques are usually allotted two periods per week for one credit.

Music Methods Requirements

It should be noted that music methods requirements are in addition to the 22, 34, and 54 semester hours for music teaching minors and majors respectively. Elementary vocal minors and majors are expected to have a minimum of 2 semester hours of elementary vocal music methods; secondary vocal music minors and majors are expected to have a minimum of 2 semester hours in secondary vocal music methods; vocal music majors

preparing for all levels are expected to have both elementary and secondary vocal music methods for a combined minimum of 4 semester hours; instrumental minors and majors are expected to have a minimum of 2 semester hours of instrumental music methods; and the combined broad fields music education majors are expected to have all three of the above music methods courses as a minimum, for a total of 6 semester hours.

Preparation of the High School Music Student for College Entrance

"The requisite backgrounds for music study on advanced levels, as preparation for professional careers, are inherent in a well-ordered and meaningful curriculum."—from the committee on Senior High School General Music, Theory, Music Appreciation and History, and Fine Arts.

(This statement has been endorsed by the music departments of the following agencies.)

Wisconsin Department of Public Instruction
University of Wisconsin-Madison
University of Wisconsin-Milwaukee
University of Wisconsin Extension Division
Wisconsin State University — Eau Claire
Wisconsin State University — La Crosse
Wisconsin State University — Oshkosh
Wisconsin State University — Platteville
Wisconsin State University — River Falls
Wisconsin State University — Stevens Point
Wisconsin State University — Stout
Wisconsin State University — Superior
Wisconsin State University — Whitewater
Alverno College
Beloit College
Cardinal Stritch College
Carroll College
Carthage College
Dominican College
Marion College
Holy Family College
Viterbo College
Lakeland College
Lawrence University
Milton College
Mount Mary College
Northland College
Ripon College
St. Norbert College

Introduction

The twenty-seven Wisconsin College and University Music Departments, which maintain a major curriculum, and the University of Wisconsin Extension Centers join in a statement of consensus on guidelines for the preparation of high school music students for entrance into college music curricula, courses, and activities. The guidelines are offered as a statement of expectancy and hope to the secondary schools of Wisconsin.

Whereas the colleges and universities recognize the need for the development of high school musical experiences for all students, the following recommendations are made specifically for the students who elect music because of special interests and aptitudes. This group includes those in school bands, choirs, orchestras, and other elective music classes. It includes, but is not confined to, those who may become identified as music majors.

The total number of Wisconsin high school graduates who enter college music classes is significant. A survey of the twenty-seven departments reveals that, in the academic year of 1965-66, a total of 9,165 college freshmen were enrolled in music courses. Of these, 785 were classified as music majors or minors; 1,650 were enrolled in specialized performing groups; and an additional 6,730 in music courses which fulfill general education requirements.

The schools of Wisconsin have made progress in the quality of music education provided their students. This is a result of more highly qualified music staff personnel, better equipment and instructional materials, and more adequate concepts of music education. As a result, more students are entering college at a higher level of musical development. The fact remains, however, that a large

number of students entering college music classes have not achieved the background of knowledge, understanding, and skill necessary to approach music at the college level. Those who wish to specialize in music frequently do not exhibit a background comparable to that in other academic areas. Too many entering students in music are relegated to failure, retarded advancement, low ultimate achievement, or remedial non-credit work. It is generally observed by leaders in various fields of education that music education has not kept pace with the changes and advancements in other disciplines. The following suggestions are offered as partial answers to the improvement of the situation.

The Place of Music in the School Curriculum

The Wisconsin College and University Music Departments endorse the joint statement of **Music in the School Curriculum** made in 1965 by the American Association of School Administrators and the Music Educators National Conference.

"We believe in a well-balanced school curriculum in which music is included side by side with other important subjects such as mathematics, history, and science. It is important that pupils, as a part of general education, learn to appreciate, to understand, to create, and to criticize with discrimination those products of the mind, the voice, the hand, and the body which give dignity to the person and exalt the spirit of man."

"The growth and survival of our American culture depends, to a great degree, upon a concern with things of the mind and spirit. The enduring creations of man's imagination, represented in the fine arts, must always be an essential element of a liberal education."

"There is a perceptible tendency on the part of lawmakers and educational policy makers to yield to pressure groups by adding specific subject requirements in the secondary school. The effect of this is to make the curriculum less personal by forming all students in the same academic mold. This trend should be resisted."

"The curriculum must be flexible enough to provide for the aptitudes and interests of the individual student. We cannot say that the fostering of artistic talent is a less important part of the school's responsibility than the training of the scientist or the businessman."

Musical Achievement of the High School Music Student

It should be expected that all music instruction

in the schools should have well defined objectives and goals in terms of the learner and that such instruction encompass a planned content and sequence of learnings which will provide an identifiable growth pattern in the individual student. Growth should be manifested in greater knowledge, understanding, appreciation, and skill; and it should be apparent in the student who elects music for personal enrichment as well as the student who will choose music as his area of concentration.

It is both impossible and undesirable to legislate or dictate specific musical achievement for the high school student. However, it might be expected that he would have achieved abilities such as the following:

- A. An ability to hear:
 - Major and minor mode
 - Intervals within the major and minor scales
 - Common rhythmic groupings in simple meter
 - Common rhythmic groupings in compound meter
 - Harmonic progressions involving the primary chords
 - Common melodic and harmonic cadences
- B. An ability to read:
 - Melodic pitch in major and minor keys based on scalewise intervals
 - Melodic pitch in major and minor keys based on skip intervals within the scale or primary chords
 - All common rhythm patterns in simple meter with either the half, quarter, or eighth note as pulse unit
 - All common rhythm patterns in compound meter with the dotted quarter as pulse unit
 - Common syncopated rhythm patterns
- C. A knowledge and understanding of:
 - Staff notation in treble and bass clefs
 - Major and minor scales and keys
 - Major, minor, and perfect intervals
 - Meter, pulse unit, and meter signature
 - Major and minor chord structure
 - Small design (motive, phrase, period and part)
 - Major historical styles and periods (general characteristics)
 - Music literature of a superior quality, including contemporary music
- D. Performance skills
 - For all music students:
 - Ability to perform with musical sensitivity and expressiveness

- Basic acquaintance with the piano keyboard

For students who plan to specialize in music:

- Ability to perform literature of Class A difficulty on his major instrument (band, orchestral, voice, or keyboard) with skill and sensitivity
- Ability at the piano for non-piano majors to read harmonized folk songs and hymns; or to read either a bass or treble clef melody and add harmonic accompaniment by ear

The High School Music Curriculum

The music curriculum is interpreted to include all classes which are a part of the formal educative program of the school and thereby offered on school time and for credit by a certified staff. Potential music curricula vary among schools because of differences in size and staffing. However, it is possible to recommend minimum offerings for all schools and additional offerings from which other schools may select beyond the minimum.

Group I — Minimum Curriculum Offerings for all High Schools

Performing group classes (band, choral, orchestra) in which there is a planned program of instruction for developing aural skills, and knowledge of and about music, in addition to performance skills

Applied music instruction (band or orchestral instrument, voice, and keyboard)

The minimum curriculum should provide opportunity for the individual student to gain the suggested achievements listed previously. In a sense, the performing groups which exist in all schools are the laboratories in which students have an opportunity not only to develop the technical skills needed for competent performance but also to probe deeper into the structure, design, and meaning of music and to increase the aural-visual response to tonal-rhythmic patterns. Public performance is a valid activity of performing groups, but this function should never obscure the basic educational objectives—the development of musical understanding and a sense of discrimination. Classes which are devoted entirely to preparation for public performance do not comprise a desirable minimum curriculum.

All schools should offer applied music instruction to individual students who need such instruction to achieve their educational goals. The instruction may be given by the school music staff

or by private teachers approved by the local school. Applied music under these circumstances should be considered curricular in nature, made available on school time, and given credit toward graduation. All students who plan to major in music in college should be strongly advised to include applied piano instruction in their program.

Group II — Music Curriculum Offerings beyond the Minimum Program

Course offerings may be given in:

Elementary theory with focus on sight singing and ear-training

Music history and appreciation

General music

The related fine arts

The additional courses listed should be considered as extensions beyond the minimum curriculum. They are supplementary to, not in place of, the minimum program. Implementation of any of the suggested additional courses will be a determined choice of any school upon the basis of its needs and the availability of adequate staff. If appropriate achievement in elementary theory is not provided in performance group classes, an elective course in theory should be offered.

Accreditation of High School Music Courses

The following suggestions for accreditation are based on classes meeting daily for one year; or, in the case of applied instruction, one half-hour lesson plus five hours of practice per week:

Performing group classes which include a planned instructional program for developing aural skills and knowledge and understanding of music 1 unit

Performing group classes devoted only to the development of performance skills ½ unit

Applied music ½ unit

Courses in music theory, history, general music, or the fine arts 1 unit

Music Credits for High School Graduation and College Entrance

Music courses from Group I and Group II, if accredited as suggested, should receive academic respectability through being accepted as minimum requirements for high school graduation and col-

lege admission. The following plan is recommended to establish adequate standards for both high school graduation and admission to Wisconsin Colleges and Universities.

It is suggested that a restriction be placed on the maximum number of credits earned in performing group classes which may be applied toward minimum requirements. Credit earned in two years of participation should be applicable. This means 2 credits earned in groups meeting daily and including a planned program of instruction for developing aural skills and knowledge and understanding of music (1 unit per year); or, 1 unit earned in groups devoted only to preparation for public performance ($\frac{1}{2}$ unit per year). Credit earned beyond the 2 years is both permissible and desirable, but it would appear as excess credit beyond the minimum recommended.

Students should be permitted to apply at least 2 units and not more than 4 units in music toward

minimum requirements for high school graduation and college admission. Thus, the student with 16 units could apply 2 music units; the student with 17 units, 3 music units; and the student with 18 or more units, 4 music units.

The Student Who Plans to Enter College as a Music Major

It is important that the potential college music major be identified as early as possible in high school and that he be advised to complete the following suggested program of studies in addition to the physical education requirement.

4 units in English

4 units in Mathematics and Science

4 units in Social Studies and Foreign Language

4 units in Music

2 units in elective areas other than Music

18 units Total

Code of Ethics Statement of AFM - MENC - AASA

(From The Music Curriculum in Secondary Schools published by MENC in 1959)

The field of music education, including the teaching of music and such demonstrations of music education as do not directly conflict with the interests of the professional musician, is the province of the music educator. It is the primary purpose of all the parties signatory hereto that the professional musician shall have the fullest protection in his efforts to earn his living from the rendition of music; to that end it is recognized and accepted that all music performances by school students under the "Code of Ethics" herein set forth shall be in connection with non-profit, non-commercial enterprises. Under the heading of "Music Education" should be included the following:

- (1) School functions initiated by the schools as a part of a school program, whether in a school building or other building
- (2) Community functions organized in the interest of the schools strictly for educational purposes, such as those that might be originated by the Parent-Teacher Association
- (3) School exhibits prepared as a part of the school district's courtesies for educational organizations or educational conventions being entertained in the district
- (4) Educational broadcasts which have the purpose of demonstrating or illustrating

pupils' achievements in music study, or which represent the culmination of a period of study and rehearsal. Included in this category are local, state, regional and national school music festivals and competitions held under the auspices of schools, colleges, and/or educational organizations on a non-profit basis, and broadcast to acquaint the public with the results of music instruction in the schools

- (5) Civic occasions of local, state, or national patriotic interest, of sufficient breadth to enlist the sympathies and cooperation of all persons, such as those held by the G.A.R., American Legion, and Veterans of Foreign Wars in connection with their Memorial Day services in the cemeteries. It is understood that affairs of this kind may be participated in only when such participation does not in the least usurp the rights and privileges of local professional musicians
- (6) Benefit performances for local charities, such as the Welfare Federations, Red Cross, hospitals, etc., when and where local professional musicians would likewise donate their services
- (7) Educational or civic services that might

beforehand be mutually agreed upon by the school authorities and official representatives of the local professional musicians

- (8) Audition recordings for study purposes made in the classroom or in connection with contest or festival performances by students, such recordings to be limited to exclusive use by the students and their teachers, and not offered for general sale or other public distribution. This definition pertains only to the purpose and utilization of audition recordings and not to matters concerned with copyright regulations. Compliance with copyright requirements applying to recording of compositions not in the public domain is the responsibility of the school, college, or educational organization under whose auspices the recordings are made

Entertainment

The field of entertainment is the province of the professional musicians. Under this heading are the following:

- (1) Civic parades, ceremonies, expositions, community concerts, and community-center activities (see I, paragraph 2 for further definition); regattas, non-scholastic contests, festivals, athletic games, activities or celebrations, and the like; national, state, and county fairs (see I, paragraph 5 for further definition)
- (2) Functions for the furtherance, directly or indirectly, of any public or private enter-

prise; functions by chambers of commerce; boards of trade, and commercial clubs or associations

- (3) Any occasion that is partisan or sectarian in character or purpose
- (4) Functions of clubs, societies, civic, or fraternal organizations

Statements that funds are not available for the employment of professional musicians, or that, if the talents of amateur musical organizations cannot be had, other musicians cannot or will not be employed, or that the amateur musicians are to play without remuneration of any kind, are all immaterial.

* * *

This Code shall remain in force for one year from September 22, 1947. At the end of one year the parties may come together for the purpose of making such revisions in this Code as they may deem necessary and as shall be mutually agreed upon.*

James C. Petrillo

For American Federation of Musicians

Luther A. Richman

For Music Educators

National Conference

Harold C. Hunt

For American Association
of School Administrators

Dated at Chicago, September 22, 1947.

*The Code was reviewed and renewed, as of September 22, 1948, by the executive committee of the subscribing organizations. It has continued in effect since that time to the advantage of all concerned.

The Child's Bill of Rights in Music

(The Council of Past Presidents of the Music Educators National Conference prepared a statement entitled "The Child's Bill of Rights in Music". It was adopted by the 1950 MENC Biennial Convention.)

I

Every child has the right to full and free opportunity to explore and develop his capacities in the field of music in such ways as may bring him happiness and a sense of well-being; stimulate his imagination and stir his creative activities; and make him so responsive that he will cherish and seek to renew the fine feelings induced by music.

II

As his right, every child shall have the opportunity to experience music with other people so that his own enjoyment shall be heightened and he shall be led into greater appreciation of the feelings and aspiration of others.

III

As his right, every child shall have the opportunity to make music through being guided and instructed in singing, in playing at least one in-

strument both alone and with others, and, so far as his powers and interests permit, in composing music.

IV

As his right, every child shall have opportunity to grow in musical appreciation, knowledge, and skill, through instruction equal to that given to any other subject in all the free public educational programs that may be offered to children and youth.

V

As his right, every child shall be given the opportunity to have his interest and power in music explored and developed to the end that unusual talent may be utilized for the enrichment of the individual and society.

VI

Every child has the right to such teaching as will sensitize, refine, elevate, and enlarge not only his appreciation of music, but also his whole affective nature, to the end that the high part such developed feeling may play in raising the stature of mankind may be revealed to him.

Programed Instruction

This is a new learning procedure of self-instruction whereby the student can acquire knowledge and skills independently or with a minimum of help from the teacher. The student can set his own pace in his learning process.

Items are introduced in a logical, step-wise sequence, building from the simple to the complex. The student responds actively to each item presented and can immediately check and reinforce his learning.

In this way the student learns to assume more of the responsibility for his own development and at the same time the teacher can be relieved of much of the classroom drudgery and spend more time in the imaginative and creative phases of music.

Suggested references for programed instruction:

Barnes, Robert A. **FUNDAMENTALS OF MUSIC: A PROGRAM OF SELF INSTRUCTION.** McGraw-Hill Book Co.: New York, 1964.

Harder, Paul **BASIC MATERIALS IN MUSIC THEORY.** Allyn & Bacon: Boston, 1965.

Carken, James C. **MELODIC PERCEPTION.** McGraw-Hill Book Co.: New York, 1965. (Includes a set of tapes)

Clough, John **SCALES, INTERVALS, KEYS AND TRIADS.** W. W. Norton & Co., Inc.: New York, 1964.

Andrews, J. Austin and Jeanne Foster Wardian. **INTRODUCTION TO MUSIC FUNDAMENTALS.** Appleton-Century-Crofts: New York, 1963.

General Responsibilities of Department Directors - Art, Music, Physical Education, Health and Safety

— *From Fond du Lac Public Schools*

- I. The director will act as the general co-ordinator of his program in Joint School District _____ of _____ from kindergarten through grade 12.
- II. The director is directly responsible to the director of instructional services and shall consult him on matters of concern within his program.
- III. The functions of the director are:
 - A. Supervision
 1. To supervise and visit classes taught by members of his department (kindergarten through grade 12) including the filling out of visitation reports

to be used for subsequent evaluation of the teacher's performance

2. To hold individual or staff meetings to suggest improvements in the teaching methods of his department
3. To conduct and plan in-service programs for the teachers

B. Curriculum

1. To develop, co-ordinate, and evaluate the curriculum for grades K-12
2. To make a continuous study of new methods, materials, visual aids, and references to improve instruction in his specific area

C. Administration

1. To act as a consultant in regard to assignment of personnel and arranging of daily work schedules
 2. To plan with principals all work within his area of instruction
 3. To maintain a master file which contains information on curriculum, budget, schedules, policies, inventories, surveys, etc.
 4. To initiate correspondence and notices within the department
- D. Equipment and Budget
1. To originate and submit all requisitions and to maintain records of materials received and delivered
 2. To prepare a periodic financial balance of his budget
 3. To maintain an inventory of all sup-

- plies, materials, and equipment
4. To meet with staff and principal to determine budget needs in his specific area for the next fiscal year

E. Personnel

To act as consultant with the superintendent in selection of new personnel for the department

F. Public Relations

1. To be available to interpret the program to the administration and to the public and make speaking appearances when called upon
2. To act as consultant in the publication of educational materials
3. To make the necessary arrangements for programs, conventions, and meetings

Music Education Objectives - Area Objectives

The primary goal of music education at all levels and in all fields should be the development of musicality which is the ability to respond to the structural elements of expressive tonal and rhythmic patterns of music. This goal may be achieved through these objectives:

- I. Develop conceptual cognition and perception of the structural elements of music in terms of their intrinsic logic and expressive values
 - A. Melodic elements
 - B. Rhythmic elements
 - C. Harmonic-contrapuntal elements
 - D. Textural, coloristic, and dynamic elements
 - E. Stylistic elements
 - F. Form elements
- II. Develop affective responses to the structur-

al elements of music

- A. Attitudes toward and awareness of the place and manifestations of music in the affairs of man
- B. Individual initiatives and choices in things involving music
- C. Discriminations in the kinds and degrees of musical values in music and musical performance
- III. Develop the musical skills necessary for response to the structural elements of music
 - A. Aural skills
 - B. Music reading skills
 - C. Performance skills
 - D. Creative skills
 - E. Motor skills

— Dr. Stanley Linton

Tanglewood Symposium Declaration

From The Tanglewood Symposium on "MUSIC IN AMERICAN SOCIETY" sponsored by The Music Educators National Conference in cooperation with the Berkshire Music Center, The Theodore Presser Foundation, and The School of Fine and Applied Arts of Boston University, at Tanglewood, Lenox, Massachusetts and Heaton Hall, Stockbridge, Massachusetts, July 23—August 2, 1967.

The intensive evaluation of the role of music in American society and education provided by the Tanglewood Symposium of philosophers, educators, scientists, labor leaders, philanthropists, social scientists, theologians, industrialists, representatives of government and foundations, music educators and other musicians led to this declaration:

WE BELIEVE THAT EDUCATION MUST NOW CONCERN ITSELF WITH THE ART OF LIVING, WITH BUILDING PERSONAL IDENTITY, AND WITH CREATIVITY. SINCE THE STUDY OF MUSIC CAN CONTRIBUTE SO MUCH TO THESE ENDS, WE CALL FOR MUSIC TO BE PLACED IN THE CORE OF THE SCHOOL CURRICULUM.

THE ARTS AFFORD A CONTINUITY WITH THE AESTHETIC TRADITION IN MAN'S HISTORY. MUSIC AND OTHER FINE ARTS, LARGELY NON-VERBAL IN NATURE, ALSO REACH CLOSE TO THE SOCIAL, PSYCHOLOGICAL, AND PHYSIOLOGICAL ROOTS OF MAN IN HIS SEARCH FOR IDENTITY AND SELF-REALIZATION.

EDUCATORS MUST ACCEPT THE RESPONSIBILITY FOR DEVELOPING OPPORTUNITIES WHICH MEET MAN'S INDIVIDUAL NEEDS AND THE NEEDS OF A SOCIETY PLAGUED BY THE CONSEQUENCES OF CHANGING VALUES, ALIENATION, HOSTILITY BETWEEN GENERATIONS, RACIAL AND INTERNATIONAL TENSIONS, AND THE CHALLENGES OF A NEW LEISURE.

Music educators at Tanglewood agreed that:

1. Music serves best when its integrity as an art is maintained.

2. The musical repertory should be expanded to involve music of our time in its rich variety, including popular music and avant-garde music, American folk music, folk music, and the music of other cultures. Music of all periods, styles, forms, and cultures belong in the curriculum—for its own sake and for its value in meeting individual tastes.
3. Schools and colleges should provide adequate time for music in programs ranging from pre-school through adult or continuing education.
4. Instruction in the arts should be a general requirement in the senior high school.
5. Developments in educational technology, educational television, programmed instruction, and computer-assisted instruction should be applied to music study and research.
6. Greater emphasis should be placed on helping the individual student to fulfill his needs, goals, and potentials.
7. The music education profession must contribute its skills, proficiencies, and insights toward assisting in solution of urgent problems in the "inner city."
8. Programs of teacher education must be expanded and improved to provide music teachers who are specially equipped to teach high school courses in the history and literature of music, courses in the humanities and related arts, as well as teachers equipped to work with the very young, the disadvantaged, the emotionally disturbed, and with adults.

Sample Lesson Plans and Teaching Aids

Pre-Kindergarten

Pre-kindergarten children are natural imitators and derive a great amount of enjoyment from imitating moving things which they see. For instance, a child may become completely involved in acting out the rhythmic motions of a caterpillar: He slides along on his stomach, hunching up his back and pulling his legs up so that he will be able to move forward. In doing this, his movements form a repetitive, rhythmic pattern with which he is completely entranced.

Using this interest and natural motivation, the pre-school teacher has the opportunity to point out that the movement of the caterpillar flows along smoothly and is repeated over and over so that the caterpillar can get where he wants to go. Following this observation, the teacher may sing a caterpillar song to the child and thereby introduce melody.

Through the above approach, the following objectives will be realized: Respond to rhythms; Listen to music; Participate with various size groups; Follow simple directions, and Develop vocabulary, coordination, and self-confidence.

Through music, a child

"Enters into a world of beauty
Expresses his innermost self
Tastes the joy of creating
Widens his sympathies
Develops his mind
Soothes and refines his spirit
Adds grace to his body." National Child Welfare Association

Suggestions for the Use of Rhythm Instruments

- I. Jingle bells give greater precision when tapped rather than when shaken.
- II. Tambourines can be shaken or tapped depending on the effect that is desired.
- III. Sand blocks are not struck together, but rather stroked.
- IV. Rhythm sticks struck near the end are easier to play if one stick is held steady.
- V. Jingle clogs are tapped against the palm of the free hand.
- VI. Finger cymbals are easier to play and sound more musical if one cymbal is held steady.
- VII. Drums differ in tone quality when tapped with the fingers on the rim or in the center.
- VIII. Claves, when held freely in a cup shaped hand, are more resonant when tapped.

Library Services

The school library can serve the valuable function of providing added depth to the total music program at all levels. The prime source of suggestions for the library should be the music specialist. Materials should serve two purposes:

- I. For the music student, there should be a selection of standard reference texts. For example, "Groves Dictionary of Music and Musicians" should be provided on the high school level. There should be an extensive collection of both fiction and non-fiction books about music and musicians at all levels.

Periodicals offer a considerable range of up-to-date information and thought about music and should be made available. A collection of recordings and a listening center with high quality equipment should be available to the students. It is suggested that the scores for the selections on the record be attached to the jacket so that they will be immediately available to the listener.

- II. For both the music specialist and the classroom teacher, a wide selection of reference material on methodology and philosophy as well as general reference material is a necessary part of a total library service. These materials should be continually reviewed in terms of their usability and added to when ever necessary. Recordings, in this section of the library, should be selected to a large extent in terms of their usability in the teaching of specific information and skills.

Suggested Form for File Card

Title of Composition _____
 Composer's Name _____
 Record Number or Album _____
 Music Effects — Mood _____
 Tempo _____
 Intensity _____
 Rhythm _____
 Instruments _____
 Voices _____
 Story _____
 What Does This Music Say? _____

Note Reading Procedures

- I. Specific Objectives
 Introduce the "do la so" tone pattern to help develop reading skill.
- II. Selection of material (Song: Turn the Glasses Over)
- Choose a song for reading which is within the reading comprehension of the group.
 - Choose a song which employs a specific tone or rhythm pattern or problems to be attacked within the context of material already achieved.
 - Use a variety of songs taking children's interests into consideration.
- III. Procedure
- Discuss the text and the origin of the song.
 - Discuss together the obvious factors concerning the score.
 - Key of F
 - Begin on key note or syllable do

- 4 time
 - 4
 - Entire song consists of eighth, quarter, and half notes
 - Repeated measures
 - Chord tones
 - Scale tones
- C. Clap the rhythm of the entire melody.
- D. Note the melodic pattern of the first measure.
- What are the syllables?
 - Sing do, ti, la, sol, then do, la, sol. Do this several times.
 - Sing the first measure of the song as written with syllables.
 - Find the same pattern elsewhere in the song.
- E. Sing the entire song with syllables.
- Find spots which need drill and go over these spots.
 - Sing the song again with syllables, then words.

IV. Evaluation

- Do the children understand and feel more comfortable in reading the "do la sol" tone progression?
- Are the children singing at sight with increasingly more pitch and rhythmic accuracy?

Note—This is a very methodical approach to a reading problem but may be useful as a basic lesson procedure. Most teachers will intentionally reverse procedures to make lessons more stimulating. Not to be excluded is the use of tone bells, piano, and other melody instruments in playing new tonal patterns.

Aural Analysis of Music

- I. Medium
- Voices or instruments or both?
 - What kinds?
 - How many?
- II. Meter, Rhythm, Tempo
- Meter: Duple, triple, compound, polymetric, irregular, or non-metric?
 - Tempo?
 - Rhythm?
 - Prominence of rhythmic element?
 - Simple or complex?
 - Rigid or flexible?
- III. Melody
- Prominence of melodic element?
 - General qualities
 - Lyric or dramatic?
 - Instrumental or cantabile?

3. "Tunefulness" (folk-song quality)?
- C. Dimensions
 1. Vertical-narrow or wide range?
 2. Horizontal-long, continuous lines, or short, motival fragments?
- D. Progressions
 1. Conjunct or disjunct?
 2. Diatonic or chromatic?
- E. Ornamentation-Embellishment, coloration or figuration
- IV. Harmony
 - A. Kinds of intervals (In pre-Renaissance music)
 - B. Chord structure:
 1. Conventional (build in 3rds, triads, 7ths, 9ths, etc.)
 2. Unconventional (build in 4ths, 5ths, 2nds, heterogeneous)
 - C. Progression
 1. Intervals or root movement
 2. Emphasis upon certain scale degrees (e.g., I, IV, V)
- V. Tonality
 - A. Scale basis: Modal, major, minor, polytonal, stonal, or other scales (Whole tone, pentatonic, 12-tone)
 - B. Key scheme
- VI. Texture
 - A. Homophonic or polyphonic
 1. Homophonic (one single line)?
 2. Homophonic ("harmonic")?
 - a. Chordal ("familiar style", note against note)
 - b. Melody with accompaniment
 3. Polyphonic (contrapuntal)
 - a. Number of parts?
 - b. Degree of melodic and rhythmic independence of parts?
 - c. Relative importance of parts?
 - d. Imitation-strictness, interval, distance?
 - e. Spacing of parts?
 - B. Tessitura
 - C. Special effect (antiphonal, responsorial effects)
- VII. Form
 - A. Basic internal structure
 1. Sectional (binary, ternary, rondo, free sectional)
 2. Variation (theme and variation, pas-sacaglia, chaconne)
 3. Development (sonata-allegro)
 4. Fugal (fugue, motet, madrigal)
 5. Through-composed or strophic
 6. Free (toccata, prelude, fantasy, rhapsody-usually based upon extra-musical consideration)

- B. Number and relationship of movements
- C. Time factors (total length, relative length of parts)
- VIII. Miscellaneous
 - A. Orchestration ("vocastration")
 1. Instruments assigned to various materials
 2. Division of parts, doubling parts
 3. Special effects-pizzicato, tremolo, harmonics, mutes
 4. Unusual instruments and combinations
 5. Spacing of parts and instruments
 - B. Dynamics
 - Rests
 - C. Text-language, style of text setting
 - D. Programmatic considerations
 - E. Cliches, mannerisms
 - F. Objective or subjective

Appreciation Guides

"Little Fugue in G Minor" by Bach

I. Objectives

To introduce the fugue form

To familiarize the children with Bach's "Little Fugue in G Minor"

II. Materials: R.C.A.'s Adventures in Music, Vol. VI

III. Procedure

A. Explain that a fugue is a musical form similar in idea to a round. The fugue, like a round, has a main melody or theme which enters repeatedly with different voices, in this case instruments. The main differences between fugues and rounds are:

1. The melody of the fugue does not always enter on the same pitch as in a round.
2. The fugue theme may be slightly changed in places so that the parts fit together.
3. Counter melodies or other melodies are included to "fill in" while the main theme continues. A round has no "fill in" music.

B. Place the theme chart where the children can see it. Play it on the piano or another instrument if possible. Have children sing it on "la". If this cannot be done, play the first theme, lift the needle, and repeat with children learning the theme on "la".

C. Play the record and have the children raise their hands at each entrance.

- D. Play it again. Have the children count how many times the theme enters.
- E. Play it again. Have the children determine which instrument plays each theme.
- F. Play it again. Have the children listen for the counter-melody-melody other than the main theme.

IV. Evaluation

- A. Do the children have the basic idea which will help them develop the concept of "fugue"?
- B. Are the children familiar enough with the "Little Fugue in G Minor"?
- C. Has the lesson been an experience which will continue to another lesson (i.e. repeated listening, enjoyment, movement, etc.)?
- D. Has this lesson served in the process of development toward furthering the children's music understanding and appreciation?

Desert Water Hole from "Death Valley Suite" — Ferde Grofe Adventures in Music, Grade IV, Vol. I

I. Objective

- A. Familiarize the children with the Death Valley Suite, specifically the 3rd movement.
- B. Compare mood changes in relation to action.
- C. Discover how these moods are musically achieved.
- D. Identify themes and how they are used together.

II. Material

- A. Adventures in Music, Grade IV, Vol. I
- B. Adventures in Music Teacher's Guide, Grade IV, Vol. I

III. Procedure

- A. Introduce background material,
 - 1. Read and discuss the "'49'ers and Death Valley" Teacher's Guide, p. 27.
 - 2. Read and discuss "The Music" Teacher's Guide, p. 26.
- B. Point out that there are three sections to the composition,
 - 1. Introduction
 - 2. Chorale
 - 3. Celebration
- C. Play the composition.
- D. Discuss the ways in which Grofe depicted the contrasting events through the elements of music a composer has to work with.
 - 1. Instrumentation
 - 2. Tempo
 - 3. Dynamics

- 4. Melodies
- 5. Rhythms

- E. Note the use of melodies from Stephen Foster's songs

- 1. "Oh! Susanna"
- 2. "Oh! Susanna" (with fragments of "Old Folks at Home" and "Old Black Joe")
- 3. "Oh! Susanna" is played for a section in "canon" or "round form"
- 4. "Oh! Susanna" is played in the upper voices while "Old Black Joe" is played in the lower

IV. Evaluation

- A. Did the children familiarize themselves enough with the "Desert Water Hole" so that they will recognize it when heard again in the near future?
- B. Did they clearly hear the contrasting sections, feeling mood change, and depicting action?
- C. Were they able to discuss intelligently the use of music and instruments in creating the moods as a result of their listening?
- D. Were they able to identify the themes and how they were used in combination?
- E. Has this served in the process of development toward furthering the children's musical understanding and appreciation?

Junior High Lesson Plans

The following lesson plans are intended only as examples of the large variety of subject matter and teaching methods available to the junior high school music teacher. The final selection of songs, points of emphasis, sequential order of presentation, and teaching method must be determined by each teacher within the specific classroom situation.

- I. Presentation Procedures for Pat-a-Pan, a Burgundian carol found in Book Seven of the Birchard Series

A. Type of music

- 1. Carol
 - a. Kinds of carols
 - b. Purpose of carols
 - c. Origin or the custom of singing Christmas carols
 - d. History of singing carols in the U.S.
- 2. Folk music
 - a. French
 - b. Characteristics of French carols or noels

3. **Mood**
 - a. Use the text to discover the spirit of the carol
 - b. Listen to recording of Pat-a-Pan
4. **Discuss form**
5. Have students decide what well-known Christmas carol is very similar in both style and text
- B. **Performance of music**
 1. Have the students use the song to discover the key of the music.
 - a. Sing the scale and discuss the three forms of minor and decide which form is used.
 - b. Where in the song does any part of the scale passage appear?
 2. Remind the boys of the cambiata part written in F clef.
 3. Isolate the melodic trouble spots and by use of written example on chalkboard or overhead projector explain and sing la-si-la (D-C#-D) in cambiata and alto parts and ti-si-la (E-C#-D) in soprano and alto parts in measure nine.
 4. Locate these examples as they appear in the song.
 5. Discuss tempo and meter and rhythmic patterns.
 6. Sing through the complete selection without stopping.
 7. Correct problems that may appear.
 8. The song could be made more interesting by adding snare drum, cello, string bass, resonator bells, or recorders, and autoharp accompaniment.
 9. Use four-measure snare drum opening very softly played as if away in a distance. Let the chorus begin singing with a gradual crescendo and decrescendo to the end. Close the song with an added four-measure drum accompaniment which gradually fades.
 10. Work d minor (I, tonic), triad, and on an A Major (V₇, dominant) chord progression.
 11. Use a humming chorus with the teacher or a student directing the change from I-V-I as necessary in music, while a soloist sings the melody.
 12. Have the class perform the selection using only instruments, either all or some in combination.
13. Make a comparison of vocal and instrumental uses of the composition.
- II. **Presentation procedures for the grade eight song — Tamale Joe by A. Richardson, from Living with Music, Vol. II, Page 29.**
 - A. **Type of music**
 1. Calypso
 - a. Origin in the West Indies
 - b. Purpose for the calypso and when used?
 - c. Adaptations today
 2. Folk music, composed
 3. Demonstrate calypso music with recordings such as Calypso Holiday of the Norman Luboff Choir.
 - B. **Performance**
 1. Play through entire selection.
 2. Discuss form.
 3. Isolate difficult rhythm patterns by writing them on the chalkboard or overhead projector for drill purposes.
 4. Clap the rhythm pattern of the first eight measures.
 5. Chant words in rhythm for first eight measures.
 6. Indicate that the melodic pattern for the opening seven measures is in unison. Have the students discover that the eighth measure has the soprano and tenor parts singing in unison with an ascending scale passage and the alto and bass singing a descending scale passage.
 7. Sing selection through measure eight.
 8. Play vocal parts in part B completely through to the end.
 9. Have students discover the melodic and rhythmic relationship between the soprano and tenor parts.
 10. Have girls clap the soprano rhythm while boys clap tenor rhythms.
 11. Sing soprano and tenor parts.
 12. Bases clap two measures of their pattern.
 13. Assist the group in discovering that the melodic line of the bass part consists of I-IV-V broken triads in arpeggios.
 14. Entire class sing I-IV-V triads, broken and in rhythm of bass part.
 15. Entire group sing chorus section in four parts.
 16. Note that the alto part is a street cry. Explain this.
 17. Correct all rhythmic, harmonic, or melodic trouble spots.

18. Have class create rhythm patterns on percussion instruments to be used as an accompaniment to the song.
19. Use the string bass to play chord roots. Retune strings if necessary for use of bass by inexperienced players.
20. Class may enjoy creating their own rhythmic instruments such as wood-blocks, rice shakers, castenets, guiros, maracas, and claves. Do this outside of class.
21. A talented band or orchestra member might improvise an additional part to section B of the song.
22. Use a student to play the piano accompaniment to the song.

III. Evaluations

- A. Did the students understand the relationship of the songs to folk music and carols?
- B. Was the singing in tune and of good quality?
- C. Are the students able to subordinate inner or supporting parts to another line in music?
- D. Did the students participate with enthusiasm?
- E. Will the students be able to transfer new knowledge of melodic patterns to other songs?
- F. Was the rhythm performed in the style suited to the music?
- G. Did the student understand the mood of the music by vocal and instrumental uses in the composition?
- H. Did the students show evidence of good listening to other sections during learning of the song?
- I. Did the students understand the importance of use of rhythm instruments to this type of music?

- J. Were the talented students used to help enrich their own and the class's musical experience?

Choral Rehearsal Plan

Problem: Given a choral number and a choir, what to do?

- I. Presentation or introduction
 - A. Discuss type of music.
 - B. Study background of composer and his purpose in writing.
 - C. Point out the occasion for which the music is best suited.
- II. Preliminary rehearsal
 - A. Attention to areas of potential problems
 1. Phrasing
 - a. Music
 - b. Text
 2. Interval relationship
 - B. Attention to actual ensemble problems
 - C. Attention to individual problems
 1. Tone production and placement
 2. Breath support and posture
 - D. Relate parts to whole composition
- III. Preparation for performance
 - A. Balance parts
 1. Melodic prominence
 2. Harmonic balance
 - B. Unify vowels — tone, color, and blend
 - C. Polish
 1. Diction and articulation
 2. Pitch
 3. Rhythm
 4. Interpretation
 5. Deportment and stage presence
 - D. Re-examine score for structural elements and style
- IV. Performance (not for show, but to share)
 - A. Convey the message of the text
 - B. Depict the mood of the music

Editor's Note

This curriculum guide is the result of the concentrated work of thirty-six music educators and three professional consultants during a two week period in June 1966. The extensive classroom experience, professional responsibilities, reading and research of the participants provided an excellent basis for the formulation of a guide.

This project was financed under Title V of the Elementary and Secondary Education Act of 1965, Public Law 89-10.

In the organization of the project, all but one of the participants were involved during the very important first week. The group was divided into three major committees:

1. The instrumental committee
2. The elementary and junior high school vocal committee
3. The senior high school committee and special music classes

Committees 1 and 2 were divided into two subcommittees. Committee No. 3, because of its diversity, included subcommittees on keyboard experiences, music theory, music history, senior high school general music, and the combined fine arts or humanities approach to music instruction. Efforts

were made to maintain liaison between committees as well as between subcommittees. The scheduling was developed each day for the next day so that maximum use could be made of each individual. The schedule included full group meetings, committee meetings, subcommittee meetings, and projects involving only individuals. During the second week, about half of the participants were present and efforts were concentrated on organizing and structuring the materials utilizing the ideas which had come forth during the first week.

This guide is not to be considered the final study of the subject; future conferences should be held to add greater detail to some phases of the document. It is hoped that this document will provide some criteria for those who wish to evaluate their music instructional programs and will offer assistance to music educators who wish to improve the content of their music instructional programs. The three major divisions of the document are: (1) Administrative implications; (2) instructional goals, content, and basis for evaluation; and (3) the appendix, which includes a variety of detailed approaches which may be utilized in music education.